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ONDENSED FINGER TECHNIC" is the result of a need which the compiler experienced in his work as a teacher of piano playing. Students came to him with fair ability and considerable famili-

arity with the keyboard, but with indifferently developed technic and superficial notions in regard to rhythm, phrasing, and accuracy in general. A vigorous drill was found necessary in all these matters and just the right material seemed not at hand. This series of technical studies attempts to fill this want, and it is arranged on the following general plan:

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# ETUDE

VOL. XVII.

PHILADELPHIA, PA., FEBRUARY, 1899.

NO. 2

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EVIDENCES are accumulating which prove that there is more and more euconragement and chance for the really earnest and studious music teacher. People are heginning to think that possibly there is something quite serions in music as an art. Nothing will help this tendency more effectively than musical lectures. Although there are many who perhaps have not the qualifications requisite for arranging an entertaining lecture, it is nevertheless within the power of every teacher to formulate for himself a few sentences which may he dropped into the conversations we have with our fellows, which may make them think. Suppose that for this purpose one should commit to memory a few short and pithy quotatious dealing with the serious import of music.

So many persons are disposed to treat music with iudifference, or even with a certain spirit of agnosticism ! Instead of enconraging such a frivolous and careless attitude toward the art, quote what Carlyle said about "thinking deep" and "thinking musically." It might he well if the music committee of your church were gently reminded of what Luther said of music as heing uext to theology.

At any rate, musicians ought to he prepared to give something better than the outer hasks to those about them who are willing to learn more concerning our art. What Dr. Holland said concerning educational methods is particularly appropriate in this connection:

The dispensation of sawdust is over. If you want your horse to win, feed him oats."

-or to an old one either, for the matter of that-than to he hroken in upon during the hour of practice. Music is closely allied to mathematics, and in the old Greek as a hranch of mathematical science. The witty satire to the Flying Island of Laputa" was but little exaggerated as to the absent-mindedness of the true mathematician, and the same is true of the musician to a considerable degree. Many and many a fine moment of composition and of frnitful practice has heen rendered useless by the stinging touch of interruption.

It is a singular piece of inadvertence that our educa-

tors fail to recognize this condition in music study. The other evening I called at the house of a friend, and found the boy of the family making uohle but rather futile efforts to practice. The piano was in the chief room of conscious, intense, active self-is, sui generis, a thing the house; a very cosy and sociable way of arrangement, not to be obliterated or replaced by any effective substiof course, but not very conducive to concentration of tute. thought. The sister, at a table, was studying, or, rather, fnming, at her arithmetic lessou, with some quite suappish assistance from an elder sister; the little three-year-old brother was prattling and laughing in glee; the father and mother were chatting of news aud various matters; and last, I, as a visitor, was added. The father sharply rounded the hoy for not attending to his work and playing smoothly ahead. Poor boy! It would have taken the mental concentration of Archimedes when he sprang from the hath, or the "raptus' of the deaf Beethoveu, to have studied music under such couditions. Parents wonder unively why Miss Sophronia Smith, the new city teacher, does not make their boy play without stamhling. It is very strange, indeed. The lawyer studying his case demands deathlike sileuce in his office; the preacher at work upon his sermon sits iu a hush, warmly walled with the books of his sanctnm; hnt the juvenile music student is expected to follow the gossamer threads of abstract music thought in the very citadel of hedlam. Parents, put the piano in a quiet room for your children to practice, and see to it that the thermometer is not one notch helow 70° Fahrenheit, and perhaps the child will not he so inattentive or the teacher so inefficient.

THIS has been called the scientific age, the age of invention, the age of hreaking the powers of the physical universe into forms in which they can minister most completely to the necessities and comforts of mankind. Inventors are imbued with the commercial spirit, and all departments of science and art are the fields in which they labor. Music is hy uo means exempt from their earches, and to-day, as may be gathered from the article hy Mr. Braine, on another page of this issne, thousands of dollars are invested in plants for the mauufacture of antomatic musical instruments.

Every day witnesses the exploitation of some new piece of ingenious mechanism for the rendering of musical compositions. The music-box, with its silvery, bell-like tongues, has loug heen with us, and varies in size and repertoire from a hymn book to a melodeon; from a single tune to many score. The rolled paper stencil, with its many-shaped and many-sized holes, which operate either the air puffs of au organ or the hammers of a piano, seems like a veritable magician. Everything up to the most intricate polyphouic score of Wagner can he made to sound hy this giant rihbon.

Has it struck the death-kuell of the artist? the key-NOTHING is more harmful to a young student of music uote of a lazy world, in which humanity will lie supine and receive all its music hy outward pressure?

By uo possibility. The extremest ingenuity of mau has never yet made mechanical mimicry to possess that days, when every art was held divine, music was taught mystic charm which we call life. An orchestrion is not au orchestra-the warm blood, the flowing breath, the against the mathematiciaus in the "Voyage of Gulliver heating hearts, the alert hrains of the players have a mystic efficacy. The most wonderful Swiss clock, with its dancing figures and mechanical hirds, deceives uo one. A watch is wouderful, hat it is not so wouderful as a child. A photograph is a marvel, hnt you do not mistake it for your dead friend. The photogram, which performs its miracle in the Edison phonograph, cau not replace the living, speaking man.

Mechanical music may have its value, and doubtless will serve important uses in fntnre, hut the joy of producing the music-fresh, new, alive, out of your

LITERATURE and art, not less than politics and dress, must ohey the fickle moou of fashiou. Oue of the most interesting philosophic studies is the comparing and coutrasting of ages and epochs of intellectnal development. Thus, the style of an Elisahethau author can he readily distinguished from that of an author of the age of Queen Anne, or that of Victoria-the style of an American dialect poet like J. Whitcomh Riley from that of a French declaimer like Victor Hngo. Equally in onr heloved and most significant art, music, the styles of the epochs of evolution differ widely. Thus, in the days of Bach, Handel, Scarlatti, and Rameau, counterpoint and everlasting tinkling of the sixteenths, set off with the trill and the mordent, were all the rage; then, in the age of the great Viennese masters, the sonata was the thing; and the only thing now-a-days-it is dance-forms aud folk-music. The true student must deal with all these, and must extract from all the strong and varied tinctures that make good blood.

It is not unusual to find paragraphs in musical papers or in the musical columns of the daily press making cyuical comment on "fashionable fads" in music, or on "society and music." And yet fashionable society in more than one city has taken the lead in the cultivation of the hest music, interpreted in the hest way and hy the hest artists, and the general public has followed. The present writer has seen it stated that Colonel Higginson, hacker of the Bostou Symphouy Orchestra, said that some men spent their money and found recreation in yachts, some on fast horses, some in globe-trotting, and in other ways. His hohhy is his orchestra. And a nohle hohhy it is, one that has done an incalculable good for the heightening of the mnsical standard of the United States! And Mr. Higgiuson's work has heen successful, in part at least, hecause society has voted that these concerts are to be supported.

In Philadelphia a number of women helonging to the 'smart set" have undertaken to raise the money necessary to establish a symphony orchestra of the first rank. Here is society mixing in again, and as the large incomes are usually found among people who are "iu society," the mixing in seems thoroughly practical, unless they are hnt following out the whim of the moment. Professional musiciaus may talk ahout raising the standard of music, hnt practical work requires mouey, and the musicians are not the persons to furnish it. If a unmher of teachers and artists in any city wish to do good and effective work they must culist the cooperation of the music lovers in the fashiouable circles, those who have both wealth and social influence, and who can he depended upon for permanent interest.

A WORD or two to amhitious young meu and women who coutemplate entering the career of concert singer. Do not be content to acquire simply the technic of the vocal art, hnt gain a hroad education in these things that make up good musicianship : accurate time, keeu feeling for pure intonation, development of the harmouic seuse, knowledge of the form and structure of compositions,

FROM letters received by the publisher of THE ETUDE the editor gathers the opinion that a number of people are interested in THE ETUDE principally because of the musical supplement. Then, others will read only certain parts of the paper; others never look over the "publisher's notes "; and still others seem to read the paper read more than a few of them. While the editor aims tion of such factors. to use only articles which have something useful to say, and which say that something in a simple, direct manner, to have assigned to her the preparation of an article on void of useless verhiage, it is also true that there is, in many cases, more "meat" in these simple articles than may appear at first glance. They will bear re-reading, sical Music," or on "Wagner's Operas." One sets to and will repay earnest thought. Wagner says some- work, in such a case, to gather needful material; reads where, "What is worth reading once, is worth reading up a number of books; makes copious notes; compiles, again and again."

Still one more class is present with us-those who think THE ETUDE a journal for music students and "country teachers." We do most earnestly protest against such an off-hand assumption. THE ETUDE contains lovers, no matter what their degree of culture and special training may be. How often do these "artistmost from my dullest pupil." But the contributors to THE ETUDE are men and women far above those "dullest pupils," and if the "artist teachers" just mentioned issue of this journal goes to the public but what it will them try to be a help to their sisters. contain at least one article by a writer whose rank and standing in the musical world is fully equal to that of any one who may read that number.

THE ETUDE is meant to be worthy the support of every home in the United States, and if those who have it will form the duties of a church organist, why should they read it carefully and thoughtfully a much greater inter- say, as members of some church, or, perhaps, as wives est will be aroused; an interest which is certain to react of vestrymen, "We can get a woman cheaper than a upon the quality of the articles in the journal, since man"? Why, also, try to beat down the prices asked those who have an interest in anything will themselves by a competent teacher simply because she is a woman? want to help along.

TRAVELERS say that at Innspruck, in the Tyrol, there is a regular trade, the secret of which is most jealously themselves with the effort—not simply by resolution, as guarded. It is painting on spiders' webs! The latter a clnb, but by active work as individuals. If a series are detached from plants early in the morning so carefully that every goesamer thread is preserved unbroken. tical. If it be suggested that the local library will be Louis, May 3d to 6th, hasbeen sent to THE ETUDE by Mrs. Several webs are placed over one another, and on this delicate fabric the artist lays the colors. What deftness, care, and patience are necessary! It is well-nigh club set about getting the books? impossible to imagine anything more delicate than this, is it not? And yet you who are teachers, who have in your care children of tender age, are engaged in a task far more difficult, are dealing with something far more delicate; a something immaterial, subtle, intangible, more fragile than the most gossamery of spiders' websa human soul. Emulate the care, the patience, the deftness of the painters of spiders' webs

Some considerable time has now elapsed since the first community. women's musical clubs were organized; a time sufficient, valuable elements in the movement. It is not the philosopher who begins great movements; it is the enthusiast. But after the latter has set in motion the new activities, the former frequently comes along, calmly and ous elements that made up the whole movement. He facts involved, the work done, the good accomplished, records failnres, and seeks the reason for all these

Now that the glow of enthusiasm has somewhat subing their achievements and seek to learn what lessons

A community moves so slowly; a few people so quickly. When a new impulse is started, it takes tremendous enthusiasm to give to it force enough to withstand, and still more to overcome, the impact against the deadweight of public impassivity. Here is the opportunity in a somewhat perfunctory manner. But to reverse the for the investigator. Seek out ... se factors which are picture, we are glad to say, on the other hand, that we most practical, which former experience has demonhave reason to helieve that the majority of the patrons strated to have the power to appeal to the mass of the of THE ETUDE read not one page only, but all, and regeneral public, and then put all energies to the exploita-

It is no donbt very pleasant for a member of a club "Chaminade," on "Mrs. Beach," on "Woman in Music," on the "Modern Russian School," on "Clascondenses, polishes; and the result-a more or less labored essay is the result. This is one phase,

It may be that the member to whom a certain topic was assigned is a thoughtful, cultivated, well-educated woman, who is canable of going behind the facts of hisideas of practical value to all musicians and music- tory and evolving therefrom principles which have today a living force in our thoughts and actions : which to-day are as truly impelling ideas as at any time hithteachers" mouth the favorite thought, "I learn the erto. This is by far the better method of preparing a position that is practically unique. There is no reason paper. The philosophy of history is far more fascinating than a mere record of dates and events.

are sincere in the statement made, they should be take up-not, of course, to the neglect of the literary willing to receive ideas no matter whether they come side: that of seeking ont those things, those opportuni- go one step more and form an orchestra? The violin from Philadelphia, New York, Boston, or Pumpkin ties for work, which are specially adapted to women; Hollow. We may go still further, and say that not one those things which women can do better than men. Let players of that sex have attained recognition as artists

If they have reason to believe that the members of their sex are best adapted for work with children, why society, iu speaking of the work that has been done by should they not practice what they may, perhaps, the organization, says that the success so far achieved preach? If they think a woman can satisfactorily per-

sistently support, by all means let the members ally of concerts is to be established, let the interest be pracof greater value to the musical portion of the community Chandler Starr. In addition to the regular routine basihy the addition of works on music, why should not the

These are a few of the thoughts that come to one who surveys the work already done, and seeks to determine choral organization. At a recent meeting of the Board. what other fields remain to be cultivated. Some one of Management, Mrs. Theodore Thomas was elected person or band of persons must be the center of any honorary president of the Federation. In her letter of movement that is of real importance, and it is an obligation upon those who join themselves to such an organthe work of the Federation, and her pleasure in being ized effort to do the best they can. Therefore we say, connected with it in so honorable a capacity, and prom

to self-culture, do not overlook those practical needs and opportunities which affect the well-being of the whole

THE ETUDE acknowledges the receipt of the club hook of the Ladies' Thursday Musicale, Minneapolis. Minn.; Mrs. H. W. Gleason, President; Miss Nelle P. Hale, Secretary. The members are divided into three principale lasses, -active, student, and associate, -the coldly scrntinizes the results achieved, weighs every total membership being 538. The club has a "studio," factor, and seeks to form a correct judgment of the vari- which is at the disposal of members at all hours. In connection with the studio is a practice room for the attempts to give a clear, dispassionate statement of the rehearsal of ensemble work. The library of the cluh includes a large amount of music, vocal and instrumental, four- and eight-hand arrangements, opera scores, and a number of reference books of standard value. The leading musical journals are kept on file. For the season of sided, it is time that the older members-the sober- 1898-'99, the club took up the study of oratorio and canheaded, clear thinking women who have directed the tata by the representative composers of different counwork so far-should set themselves to the task of study- tries. The leading artists and lecturers on musical topics have appeared at the public meetings of the club.

> A CIRCUMSTANCE has come under the observation of the writer that suggests an opportunity for our women teachers of music. In one of the large cities of this country for several years a local organization of the music-teachers struggled along, with hut indifferent suc-The great number of the local professionals were apathetic, and in course of time the association was on the verge of breaking up. At this time the officers of the club were principally from among the male members.

> At this juncture a few earnest, whole-souled women took charge of the affairs, reorganized, elected officers from their own sex, invited their hrethren to assist, and to-day the association is on a good foundation and doing excellent work. No doubt, this instance can be paral leled elsewhere.

It is not amiss to suggest that the women teachers of the various communities reached by THE ETUDE consider the question of forming clubs, with the distinct purpose of helping to improve the work and general status of their profession and those of their sex who

THE Women's String Orchestra of New York city, under the direction of Mr. Carl V. Lachmund, holds a why women should not play the violin and other stringed instruments-although we must confess it is something But there is another field of work that clubs may well of a sacrifice to learn to play the big, unwieldy doublebass; and if women play violins, why should they not does certainly suit a woman very well, and several of the highest rank.

Camilla Urso, at present the honorary president of the 'goes far to confirm my demand of years ago for woman's admission to orchestras as a means of livelihood, and on an equal footing with men."

The orchestra numbers thirty-five members, and their work is confined to the higher classes of compositions for string orchestra. They have played in other cities One more thought is offered. When any public move- than New York, and it is possible that the orchestra will ment is being agitated, if it is one which a club can con-

An ontline program of the biennial meeting of the ness of reports of officers, there will be some delightful social features, an exhibition of amateur musical work, two concerts by the Kneisel Quartet, and one by a acceptance Mrs. Thomas expressed her deep interest in while devoting a reasonable time to the literary work, ised her cooperation so far as her time will allow.

in the use of the pedai, or, rather, give fewer opportunities for its use, is no reason why it should not be used at all. 2. The "Two Skylarks" (Leschetizky) must not be played with-

QUESTIONS

ANSWERS

[Our subscribers are invited to send in questions for this

department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN,

CASE THE WRITER'S FULL ADDRESS RUSH of Con-or the questions will receive no attention. In no case will the swriter's name be printed to the questions in THE ETUDE.

Questions that have no general interest will not receive atten-

H. B. T .-- In reply to your question as to whether every piece is

to he played in secordance with the teachings of some certain

NO! The object of all plane study is the most musical, sympathetic, and artistic rendering of a composition possible to the player.

Whatever method or means facilitates that result should be used; whatever militates against it should be shunned. There are points

n piano-playing that are not covered by any method; again, some

of the most vital points in artistic playing are exhaustively treated in the Mason and Virgil methods, but no one has discovered the

philosopher's stone. An acquaintance of many years with Dr. Mason, as his pupil and admirer, warrants me in asserting that he would be the first to deprecate any such claims for his method. At

would be toe are to deprecate any and that he has come nearer to the the same time, I personally believe that he has come nearer to the philosopher's stone than any one else I know of. You will find bis

that goes to make up the highest quality of musical and artistic

pisying. If you care to do that kind of playing you can not afford

" Touch and Technic."

to be ignorant of the best means of developing it—viz., Mason's

What Dr. Mason has done for the musical side of piano-playing

Mr. Virgil has accomplished for the technical side. You will find

in the "Foundation Exercises" an exhaustive analysis of the com

plex playing movements that go to make up rapid, even, and brilliant

scale, arpeggio, and passage playing. I can not agree with Mr

Mothows in his estimate of these movements. I find after unpre

judiced trial that these "anpposediy exact" playing movements pro-

the current plane methods with only the talented few. I have used

perceives clearly the dividing line between technic and music can,

the Virgil method, get results with the average pupil that would not

most sympanical remains of a processing of the manual control of the musical effect that justifies the means used, and the Mason, Virgil,

Leschetizky, or any other method says you must not use that means,

why so much the worse for the method. In other words, be broad,

liberal, unblased, and independent in your thinking and playing,

esobew evil and hold fast to the good wherever found, but do not believe any teacher who telle you that a composition must be played

T G -1 There is no standard fingering of the chromatic scale

which makes use of the thumh on all white keys except F and C,

the second finger on all black keye. In the examples which you

sent to us you use a different fingering in descending from that em-

Kalkbrenner's fingering is, etarting at E and ascending one

Czerny's fingering is: R. H., 3121212312123; descending,

recommends for two octaves, beginning at B and going up the scale

2. An organist should not play during the time that a minister

L. G.-1. A chorus is generally written in parts; a refrain may

SISTER G .- 1. In the playing of sonstas and rondos the pedal

When music is given, attention should be undivided.

waltz refrain. This is a very popular custom.

the method in teaching for over five years, so I know whereof

analyses are exact or only supposedly so.

by any "rule o' the thumb."

ployed in ascending.

ascending.

canding reverse

hand from C to C.

Fouch and Technio" an exhaustive and masterly analysis of all

nethod, Virgil, Mason, or Leschetizky, my answer is an emphatic

out sentiment or expression any more than any other place of music; on the contrary, this piece gives very nice opportunities for delicate vacillations of tempo and refined shading. With regard to both questions, we would suggest that, in teach-

ing, the artistic element should never be lost sight of, except, perhaps, in the purely mechanical training of the fingers. Even Master John Sebestian Bach's works admit of a most refined and highly artistic style of playing. It goes without saying, however, that all questions of expression are to be deferred until the mechanical difficulties of a pices are mastered, or at least so far mastered that a fair representation of the musical idea of the piece is possible.
3. "On Sound," by Tyndali; "Sound and Music," by Sedley

Taylor, and "The Student's Edition of Helmholtz" are standard hooks on the scientific side of music.

C \_1 If you wish to take up a course in harmony, we mend you to get a copy of Clarke's "Harmony." It is well adapted for seif-instruction. 2. Mendelssohn's "Songs Without Words" vary in degree o

difficulty from Grade II to V. 3. We recommend young teachers to use the "Standard Graded Series," by W. S. B. Mathews; and as a book on teaching, Sefton's

" How to Teach-How to Study." SISTER M. D.-1. In playing the Mason two-finger exercises, the hand should not rise on the second note, the finger flexion alone

producing the desired effect. 2. Clinging legato, in the case of notes a third apart, is accom- Cinging regato, in the case of notes a tribut-place, a not plished by clinging to the first tone, with firm pressure upon the key, nntil the second tone is sounded, and then sliding up over the intervening key,—black or white,—making sure that it is a slide, and not a lift; what Dr. Mason would call the glisaando, or "skating" over the tops of the keys with a feeling of continuous contact.

3. The "pearly scales," as you call them, should be done by "slight, almost imperceptible, finger fiexion" as the finger leaves the key after the tone is produced; a flexion of the nail joint only, described as the "faxion of the finger-tips." In passages of con-secutive tones like the moderato or fast forms of two-finger exercises, or in scales at a similar rate of speed, the detachment is so cases, or in scates at a summar to observe the successions of tones and their overtones that the legate effect predominates.—M. G. MURRAY.

OLD READER.—Rubinstein's "Christus" was produced at Bremer in 1395. We have no means of ascertaining if and why the Berlin authorities refused to allow it to be given in the latter city. We would remind you and other readers that we must have correspondents' names and addresses to all inquiries. speak; the results can not be gainsaid, and as I am after results in

my teaching, I do not concern myself as to whether Mr. Virgil's C. A. K .- 1. Mathews' "Standard Graded Course" is a progres Now, a word of caution: The Virgil method used exclusively and course of piano studies, and will give you good drill in technical to excess can result only in unmusical playing; but the teacher who and artistic work.

2. You can commence in Grade III, if you play Kuhlan sonatinas. 3. Divide up your time between technical study and pieces, not by a happy combination of Dr. Mason's "Touch and Technic" with more than an hour's continuous practice.

4. You will find the advertisements of a number of well-known ting for love-songs, hence Milton's reference to it. If you do the best kind of musical and expressive playing you will teachers in THE ETUDE who will give you lessons in barmony by

find yourself at every point in accord with Dr. Mason's method, and, from the technical side, Mr. Virgil's. You should aim to give the most sympathetic rendering of a piece with the most expressive and S. M.—It is perfectly proper to have a musical composition commence with a portion of a measure. It is caused by the necessity for proper rhythmic accent. The last measure of the strain must be shortened by just the same value as is given in the opening measure. The measures may appear to be full, but the subject will end before the close-say on the third beat-and the remaining beat will be the commencement of another part. Sometimes at the finish of a composition the measure will have four full beats, when it should have but three according to the above rule; but this is simply a prolongation of the final chord, such as would be produced by placing a

H. B.-In "La Campanella," by Liszt, as in many other pieces, when two bands are employed in playing the notes on one staff, all notes with stems turned up are played with the right hand; those with stems turned down, with the left band. Sometimes you will with stems turned down, with the late take the same as extended arpeggio, or a long scale passage, divided between the hands in this way, the execution being indicated by the npward octave: R. H., 1231813123131; descending, read the figures from right to left. L. H., descending, from C to C, 123181312 and downward stems. Liszt was very partial to a trill played with one finger of each hand succeeding each other in rapid alternation. It gives a more powerful effect than when two fingers of the same L. H., descending, 3 1 2 1 2 1 2 3 1 2 1 2 3; reverse in

S S I ... All intervals larger than an octave, with one excep-Cramer's fingering: R. H., ascending, 1231234123123; retion, are considered simple, and are figured in accordance with this principle; thus, a tenth is considered a third, a twelfth as a fifth, a verse, descending. L. H., descending, 1231234123123; asof dominant harmony, it must be figured. We can add a ninth to Note that the right hand employs the scale from E to E; the left a dominant seventh chord; for example, G, B D, F A. A being a ninth, and a part of the chord, must be figured. Germer, in his book, "The Technics of Pianoforte Playing,"

2. The soprano voice is considered to have a compass from middle C to C two octaves higher; the alto from F or G below the treble staff the succession of the five fingers, 1 2 3 4 5, the thumb coming on B, to about E. fourth space; the tenor from D, third line, base staff, to A or B-fint above the staff; the bass from F, first added space below ncements. It is a farce to have music at such a time. the staff, to about E-flat above. Of course, exceptional voices exceed these limits in both directions, and voices of moderate range have less compass. You did not ask about two very important and common voices-the baritone and mezzo-soprano; the former with a be for one voice. For example, a song of three verses may have a compass from about A-fiat, first space, bass clef, to F above the staff; the latter from about A or B below the treble staff to about A or B-2. The name of the writer, Behnke, is pronounced Banks (long a). flat above. The limits mentioned above are the usual ones.

ahould be need, as well as in all other music. The old idea that saca-demic playing must necessarily be dry and stiff has long ago been of Music" and Richter's "Manual of Harmony." We would refer

abandoned. That the sonates of earHer times require greater care you to Clarke's "Harmony," which combines both kinds of study in a very useful manner

E. V. N.-1. In order to read quickly, a pupil must be able to D. V. N. ...... in order to read quickly, a pupu must be sole to name and to locate the notes quickly. A young pupil relies too much upon playing from the "fingering" marked in early pieces. Then she learns to wetch shead for the position and direction of each succeeding note, which is all right, provided she can locate it each succeeding note, which is all right, product accurately and promptly. Take something with plenty of skips. point to a note in the treble, bave her locate it quickly on the keyboard; then skip to the bass. Have her read something new and difficult at every lesson for a while. In these purely reading exercises do not insist upon phrase-marks, etc.

2. For the hesitating or stuttering habit, continue the slow prac-

tice you already use, and try the following: Have her play an easy hymn-tune, each chord firmly, and holding it so until she knows here to locate the next chord. Again, take something she knows well, and have her play it quickly; and even though she makes a mietake, force her to push shead without attempting to correct it.

S. It is often good to give scales and arpeggios independently of the pieces in which they may occur, especially when practiced with the accent demanded by the rhythm of the piece, the right touch,

L. W .-- 1. The intervals in our scale are not true to nature, with the exception of the octave. In other words, our scale is tempered.

2. Some animal sounds include recognizable intervals, but very Some animal sounds include the correctly represented in our few animal cries or bird songs may be correctly represented in our notation. There is a gibbon (a variety of monkey) that is said to

sing a descending chromatic scale. S. The Arabian scale (in fact, many Oriental scales) differs from ours, being divided into thirds of tones. 4. Bishop Ambrose of Milan and Pope Gregory were emong the

liest and most enlightened patrons of music. 5. The syllables were first applied to the scale by Guido of Arezzo, in the tenth century. He adopted the first syllables of a hymn to

> " Utqueant laxis Re-sonare fibria Mi-ra gestorum Fa-muli tuorum Solave polluti La-bii reetum, Sencti Johannes.

The Ut was afterward changed to Do, and Si was added when the ctuve scale was introduced.

 The antiquity of the scale—either diatonic or chromatic—is a thing that can not be determined. Both are probably as old as are the attempts of mankind to make music. The chromatic scale gets its name from the Greek work for color, from its analogy to the gradual change in the "sbading" from one color to snothe

7. Our tempered scale is quite modern, but the untempered scale is at least as old as the pyramids.

8. The question as to the qualities of the various degrees of the

scale is rather fanciful. The traic may be called restful, the leading note resilers; but which is the saddest and which is sentral the present writer has no means to determine.

9. The Lydian mode in Greek music was considered the most fit-

10. We do use the scale intervals in speaking, but owing to the evanescent charecter of the sounds in speaking, their pitch and extent can not be determined accurately. The relative pitch of sounds is the same on all instruments, although some violin players claim to make e difference between C# and D2. An enbarmonic scale is one that moves by quarter tones. It is impossible in our musical system except on paper, thus-CC# DP D D# ED E. Even this is not really enharmonic, as the intervals between C# DP and D# E2 are much less than the others.

A. W. P.-To develop a chorus of twenty good voices (boys and A. W. P.—To develop a chorus of twenty good voices (boys and girls, ranging in age from twelve to fourteen years) into an effective choir, the important thing in starting is the selection of music that is adapted to their singing capabilities. If they sing in two parts, teach the allo part first. As they do not read music, a systematic course of training, with graded exercises, such as are found in part first of the "Choral Class Book," by Lenson and McGranahan, would nltimately enable them to read music in all keys. A music chart for practicing scales end intervals ie of great advantage. These reading reises could occupy a part of the time of each rehearsal without

A. H. M .- 1. The following sonatas of Beethoven can be used in Grades V and VI: Op. 13, Op. 79, Op. 14, No. 2; Op. 10, No. 2; Op.

2. Mozart's "Fantasia in C-minor," "Theme and Variations, Amajor," and the sonata in F-major in 8-4 time, first theme beginning in F, a dotted quarter, followed by six sixteenth-notes.

For Haydn use the ten sonatas, Litoff edition, No. 397.
 For Bach, see "Letters to Teachers" by W. S. B. Mathews in

 The following pieces will be found useful in staccato playing. hand touch principally: "Staccato, Salon Etude," C. Bohm, Op. 212: "La Diabolique," J. Leybach, Op. 47; "Galop de Concert," J. Leybach, Op. 8; "The Chariot Bace," L. Schytte; and "Toccatina," William Mason, Op. 46, No. 1.

L. B. D.-There is no fixed rule which guides a composer in the choice of a key for the piece he is writing. Considerations as to the character of the piece come into the case; for instance, certain kinds of arpeggio figures are better in sharp than in flat keys; certain passages in chords, perhaps, the reverse. A certain melodie passage best in the tenor register, therefore, cannot be put in a very bigh key. Many composers have a conception of absolute pitch, and often a predilection for a certain key.



GRIEG's music is very popular in London.

Berlin is said to have 118 musical schools, each of them well attended

A BIOGRAPHY of Joachim, the great violinist, has recently been published.

in Russia as well as a series in England.

ACCORDING to the Paris "Figaro," Saint-Saëns has become an enthusiast on the subject of astronomy.

band, and his compositions aggregates \$75,000 a year. DEKOVEN'S new opera, "The Three Dragoons," was tics?

announced for the first performance in New York city, January 30th. MME. TERRSA CARREÑo has returned to the United

States, and has started on a concert tour that will extend to San Francisco THE Abhé Persi says of his so called oratorios: "It is tongne.

not sacred music that I compose, hut operatic music such as a priest may write " A PIANO has been designed by Jan van Beers, a Bel-

gian artist, to cost \$20,000. It is to he exhibited at the Paris Exposition in 1900 A NUMBER of prominent French musicians have con-

tributed to the fund for the Brahms monument to be erected at Vienna, which now amounts to over \$10,000. A PIANO trade journal says that there are indications that the pooling custom is likely to he tried, and that a piano trust or some other form of large syndicate is

likely to he formed. A NEW YORK reporter claims that fully 3000 singers have arrived in that city since the beginning of the

THE latest report is that the famous Chickering piano honse has made arrangements by which their instruments are to he placed on sale at Wanamaker's big department store in Philadelphia.

THE Filipinos, according to a traveler, are the most musical of all nations. Very few are unable to play some instrument. Like the Gipsies in Europe, the Filipinos supply the Asiatic demand for bands.

A CHICAGO piano-tuner says that he was requested by a patron to tie the lond pedal down to save her the trouble of keeping it down. This young lady has numerous relatives all over the land. Her name is

EMIL SAUER, who is meeting with such marked success in his concerts in this country, received his early training as a player from his mother. Later he became a pupil of Nicholas Rubinstein, and after that was with

MME. PATTI recently said in an interview that she intended to write her memoirs when she had definitely retired from the stage and concert-singing. Does this mean another farewell trip? Perhaps the new husband wants to see the world.

VICTOR MAUREL, the French baritone, who will give a series of song recitals in the various cities of the United States, has recently published a work under the title of "Ten Years of My Career." It contains several essays on American musical conditions,

are raising funds to establish a symphony orchestra in it possible to give oratorio under the very best possithat city, and \$100,000 has already been secured. A num- ble conditions. ber of the largest contributors are understood to favor Walter Damrosch for conductor

the revolving disc, have made great inroads on the oldstyle music-box, and to-day, according to a trade paper, American music-boxes are being sold in Switzerland.

THE Broadwoods, a prominent firm of piano mannfacturers of London, have placed on the market an ingenious arrangement whereby a singer can accompany himself on the piano without sitting down, the invention of the well-known singer, Mr. George Henschel.

MANY of the large hotels and restaurants of the principal cities have permanent orchestras for the entertainment of their guests during certain hours of the day and evening. Another example of "the utility of music." PADEREWSKI is announced to give twenty concerts It promotes digestion and crowded dining-rooms.

ONE of those persons who is always collecting statistics says that fifty per cent, of the Germans understand music, sixteen per cent. of the French, and two per It is reported that Sousa's income from his operas, his cent. of the English. Where do Americans stand in such a list? Was it a German who prepared the statis-

> WAGNER'S operas, or some of them, are to be given in English in New York city. We predict that the measure of success will not be small. The American public is much more likely to learn to like the Bayreuth master's

other words, in ten years the value had increased two-side his own "method." fold. American manufacturers say that the Americanmade piano is going to every part of the world and winning its way rapidly.

GEORGE GEMÜNDER, known the world over as a for Ole Bull, Wilhelmi, and Remenyi, as well as for is as impossible at a concert given by a symphony or many teachers and orchestral players of note. He was a native of Germany.

MR. GRRICKE, conductor of the Boston Symphony Orchestra, has recovered from his recent severe illness, musical season. And yet foreigners say that the Amerand is able to take charge of his orchestra again. The management of the Philadelphia series of concerts by this orchestra sold every reserved seat in the large Academy of Music at the beginning of the season,

> ANNOUNCEMENT is made that Jean de Reszke is interested in a project to build a new opera house in Paris. A number of people high in the world of finance clef. and fashion are also associated with the matter. A school of acting and singing is to be attached. It is hoped to make the new house a feature of Paris during the coming exposition.

EDOUARD HOLST, a well-known composer, died in New York city in January. He was forty-five years of age, Nork city in January. he was horsely a factor and and is said to have published 2500 pieces. According to think about, and when the historic "pendulum" positions, excluding his arrangements of national airs, is less than 400. Is genius in inverse ratio to the nnmher of published works?

Why is it so difficult to keep together a hody of musieffort has been made to get well equipped professionals to efforth has been made to get well-equipped protessitions to form organizations to promote the interests of the best between chorus and orchestra has changed since Handel's ing rehearsals. How many of these unwilling members three voices; the orchestra, thirty-five players. In

NEW YORK is to have a concert-hall especially designed for the rendering of choral works, with the assistance of an organ. The intention is to have as perfect a hall, from the acoustic viewpoint, as possible. The organ is to have three manuals, with a 32-foot pedal stop. A NUMBER of public-spirited women of Philadelphia This project, if carried ont successfully, should make

> NEWSPAPER criticism is frequently so severe and unfounded that it is but natural that one should wonder if wise than when sung by a single person. Music is

brich read press notices very carefully, that Melba is indifferent to newspaper comments, and that Mme. Eames. Story's husband edits all clippings very carefully before he allows his wife to read them.

THE series of concerts given in Boston on Suuday evenings under municipal patronage for the nominal admission fees of ten, fifteen, and twenty-five cents has been well attended. A Boston paper announces that after the close of the present series another course will be arranged, to be given in different parts of the city, without charge to the public for admission. There is also some talk of occasional free opera.

ACCORDING to the annual report of the Librarian of Congress, the Music Department had on hand, November 1, 1898, 198,894 pieces. The report says : "It has been our effort to strengthen the Music Department obtaining, through purchase or exchange, books of reference. the scores of the classical masters, together with what may illustrate the music of all nations, ancient and modern, savage as well as enlightened."

THE London School Board has advertised for a lecturer on voice production, the addresses to be delivered to the school-teachers, and to treat of voice production as involved in the teaching of singing to the children. What works under such conditions than when given in a foreign a lively time there will be when choice is made! One may be chosen, but a hundred others will denounce him as THE value of American musical instruments exported a charlatan, and as one who will ruin all the voices under dnring 1898 was \$1,383,867; in 1888, \$680,540. Iu his charge. The vocal "expert" knows no good out

COLONEL HIGGINSON, the backer of the Boston Symphony Orchestra, says that orchestral music suffers in effect when given in a hall in which the audience is largely composed of women, because the latter will maker of fine violins, died in January, in New York persist in wearing furs and hats full of feathers and aged eighty-three years. He made instruments ribbon. He may be right, but an audience of men only chestra as in a church. Were it vaudeville, perhapsbut "that's another story."

> THERE is on exhibition at the warerooms of the Estey Piano Company, in Philadelphia, a large collection of tuning forks, gathered by the late Governor Fnller, of Vermont. Among the many forks is that made in 1714 hy John Shore, who is considered the inventor of the tuning-fork. A tuning-fork which belonged to Handel is included in the collection. There is a great variation of pitch in these various forks from the present standard of 435 vibrations to A, second space, treble

> A NOTICEABLE thing in regard to concerts this season is that "analytic programs" are quite the rage; this in spite of the fact that many critics have indulged in caustic space-writing at the expense of such programs. Perhaps these explanations have not all the merits claimed for them, yet they do give the people something swings the other way, it will be because people have acquired sufficient musical knowledge and culture to do

A PERFORMANCE of Handel's "Messiah" was re-Wit' is it so unificuit to seep sugestate a new war country given in London, the orchestration used being cal people for real earnest work? In several cities the that of the original form. A London contemporary cently given in London, the orchestration used being have, at some time or other, prated about their devotion 1784 the chorus of the Handel Festival numbered 226; 1791, 1068; in 1834, 1635; in 1857, 2500; and at the last one 3000 voices, with an orchestra of 500.

THE censor of Vienna has fallen foul of music, and his iron hand has been felt in the prohibition of certain pieces. He says: "Melodies, in themselves, are in no way illegal. It is, however, otherwise with the time or rhythm. It is possible to excite a hody of people by joining in or even merely hearing a song having a rhythm corresponding to the prevailing feeling. When thousands sing a popular air, the effect is quite other-THE music-box industry has become well established the great artists read what the papers say of them. further calculated to excite the passions, and therefore in the United States. The late inventions, which use It is reported that the de Reszkes, Nordica, and Semiscapable of taking on an immoral character."

## HOUGHTS STIONS ADVICE Practical Points by Eminent Teach

### E TERCHER'S JOY. CARL W. GRIMM.

MANY people think that the more money a teacher earns, the better satisfied he is with his lot. Certainly, without money he could not exist; hut it is not the one and only thing that makes him happy. Others think if a teacher has many pupils living in luxurious homes, then he is truly in luck. Still others think the teacher who has chiefly older and advanced pupils is to be

It is not money, luxury, or beauty that attracts and delights a teacher; it is the progress of the pupil. The pupil who studies well charms him; what matters it to him whether the pupil is rich or poor, young or old, a beginner or not! The larger number of men of great genius and talent were of poor parentage. Why is it that many teachers will give instructions to poor, aspiring pupils free of charge? "For the sake of mere advertisement," some prosaic persons may say. No, that is not the reason. It is because a teacher finds his greatest pleasure in seeing his work bring forth fruit; the more there is of it, the greater his satisfaction. And never imagine he desires to have only one pet pupil. Remember that your teacher esteems you principally for your earnest study and for the good progress you make according to your ability. He will keep you in loving remembrance long after you quit taking lessons.

Do your duty, and you will find that your parents, your teacher, and every one who knows you will be highly gratified with your improvement and success; for art and industry are admired by everybody.

### STUDENT IDEALS

### CHARLES W. LANDON.

THE ideals that pupils have as to what should take their first and hest attention in music practice is worth the teacher's trouble to look into. Almost invariably it will be found to be some one-sided thing; perhaps notevalues, holding the hands in a certain way, accenting, fast playing, loud playing, etc.,-almost as many ideas as there are pupils. Yet to play with an intelligent expression, to make the musical thought of the piece stand out clearly and with the right amount of accompaniment, to make the piece sing its musical message, phrasing, climaxing, rhythmic contrasts,-in short, all that goes to make playing musical, seldom stands in the pnpil's mind as the one thing for which he is doing all this work and study.

Who is to blame for these one-sided and false standpoints? The teacher, of course. If the teacher emphasizes some one particular, lesson after lesson, the nunil of necessity learns to take that thing as the one great essential in piano-playing. Of course, each pupil has to have certain things continually harped upon, yet this should be done so that he shall consider them as a means to the final expressive playing of his pieces. Let the musical tree bear its fruit, but let these other things be twigs and leaves.

### ON THE CULTIVATION OF STYLE IN PIANO FORTE PLAYING.

### E. R. KROEGER.

THE great virtuosi have set such a pace in technical development that students have been prone to consider only hecause they keep themselves well ont of it. This hegan hy patting their hacks and shoulders with the technic the principal aim of pianoforte playing, and have explains a large number of very bad music performances; hent their energies accordingly. In this way the true a much larger number, I am sure, than we may rightaims of art have suffered, and the "means" have been fully attribute to incompetence. I do not care how high scarcely bear it; yet as the blood went tingling through taken for the "end." The majority of young planists be the grade of a class of music students, there will althe veius there was such an exhilarating effect that each have heen inclined to play the most difficult pieces they ways be found present among them an element of one felt impelled to endure "just a little more," until could select, merely to display digital facility, instead of unwillingness which keeps the best they have more or the teacher sent them off laughing to the then delightful those which they could render with less exertion and less out of their endeavors. The reason this is found in task of playing their graduating piece, which all of them more beauty.

This craving after extraordinary technical ability is carried to such an extreme that points of style essential to correct interpretation are abandoned entirely. The object seems to be to play as many notes within a given and the same sympathy. period of time as possible, rather than to play them with charm and color. Many pupils' recitals, and even musical club concerts, are anything but a pleasure to the lisfrequently breathes a sigh of relief when he or she leaves a thorough belief in short steps.

displaying technic. There are many heautiful compositions written by the greatest masters which are charming to any audience, and are not overwhelmingly difficult. In studying them, the pianist will have the opportunity for self-criticism in features of style. Phrasing, which is so frequently grievously sinned against; attention to dynamics and expression-marks; gradations of accents; contrasts between legato, portamento, and staccato; the proper observance of the use of the pedals,-how much these are neglected in the study of difficult compositions! To he sure, a technical mastery of the notes of a piece should he an understood thing. But one should select for performance a composition within one's ability. After the technic is mastered, study minutely all the necessary features of style. When this is done, then add to this the innate musical feeling and individuality of touch of the player. A satisfactory artistic rendition will be the result.

### PEUBXATION.

### DR ROBERT GOLDBECK. THE relaxation of the muscles in piano-playing is the

foundation of all technical progress. It is not easy, however, to maintain this negative and receptive state of the tendons, muscles, and nerves during practice. It is the same thing with the mind. In order to receive impressions that will remain and become fruitful, the mind must be in a passive mood, free from opposing prejudice, ready to do hattle, but not so ready to receive. In fact, when the mind is on the alert to offer rigid (unrelaxing) opposition, how could it he open to new convictions, new ideas, which, if it could only make them its own, would be so helpful, constitute such a glorious progress? So also the muscles are receptive and impressionable when they are relaxed, and if kept in that state will find the hest way to appropriate to themselves what is useful to advance in the correct path of evolution and development. If any one asks, How can I learn to play octaves? the simple answer is. Keep the muscles relaxed, and they will come to you, with the easiest way of playing them, and with the position of hand and wrist best for you.

### CHERRCTERISTICS. BY THOMAS TAPPER.

THE best results follow in any business in proportion to the amount of personal attention which the husiness receives. And nothing more frequently impresses us remedy could be. than the fact that people have failed in an undertaking such a class is not because it is a class of music students, did with honor to themselves and their teachers.

but because it is a class of human beings. The deduction is this: Taleut must he sternly commanded hy its possessor, or it availeth little.

On New Year's day I heard played two "Songs Without Words" by Mendelssohn. If I were to attempt to say by what I was most strongly impressed during the performance (Mendelssohn's contribution to the same heing for the moment unconsidered), I should say that it was the perfect conception of the singer, together with the equally perfect conception of the accompanist. Of course, nothing less than this would adequately express the composer's intent. But it was as completely expressed as one could desire; a perfect performance, as of two people moved by the same force, the same mind,

What made this possible?

First, decided talent; then, years of toil; ahundance of suffering (nothing seems to ripen talent as this does); tener on this account. Each performer seems to choose an ideal just as decisively present in little things as in compositions which, under the best circumstances, are great ones. Add to this a genuine faith in the divinity too difficult, but when under the excitement of public of talent and in the efficiency of labor. Further, a neverperformance should never be attempted. The audience ending sympathy with the unfortunate, and at all times

Now we know what played the Mendelssohn songs-Now, there should be a reaction against this craze for a great character. One can see that nothing else can inspire the hands to voice a great interpretation.

### KEEPING UP A REPERTOIRE.

### PERLER V. JERVIS.

In keeping up a repertoire most pupils do au unnecessary amount of practice at the keyhoard. For studying purely musical effects and finesse in playing there cau not be too much practice; hnt for merely "keeping a piece in the fingers," hard thinking will accomplish more than much playing.

After a piece has been thoroughly memorized and learned, sit down away from the instrument and think through the right hand part slowly and carefully, making a clear mental picture of every note as it appears on the printed page. Think the left hand in the same manner, and after that both hands together. At first this will be done very slowly and only hy hard thinking; but hy daily practice the student will soon become expert at it, when the thinking can he done more rapidly. After thinking the piece through, sit down at the keyboard and play through very slowly, hands separately and then hands together. If each piece has been thoroughly learned in the beginning, a large repertoire can be kept at the fingers' ends hy playing each piece in this way once or twice a week.

### TO CURE STAGE-FRIGHT.

### MADAME A. PUPIN.

THE pupils of the conservatory were very much excited. It was graduating night for the piano-class. All asserted that they were horribly nervous. One young woman was sitting in a corner-pale, cold, and silent; a young man, red and perspiring, was rushing bither and thither; a pretty young girl, a picture of despair, was biting her handkerchief to keep the tears from falling; an epidemic of fear seemed to have seized them all.

"Fie! fie!" exclaimed the elocution teacher as she entered the room. "What do you mean by all this nonsense? I have a remedy in my room that will set you right in a moment." "What is it?" cried a chorus of voices. "I will give each of you a dose just hefore you are ready to play, hut you must each promise not to tell the others what it is."

As each pupil emerged smiling from the elocution teacher's room, weut on the platform, and came back saying, "I never felt the least hit frightened," great chriosity was expressed as to what this wonderful

Now, it seems she only slapped their backs. She palms of her hands, alternating right and left. The slaps grew faster and harder, until the poor victim could PUBLICATIONS

tory Account of Modern Music. By W. J. Hender son. Frederick A. Stokes Co. Price. \$1.00.

composers in their works; the development of chamber

music, the oratorio, and opera in its various phases, from

A broad field, and one that is well covered by Mr.

the early Italian to Wagner.

ment" of the tone art.

because of the great detail in the index.

VOICE AND VIOLIN: Sketches, Anecdotes, and

Reminiscences, By Dr. T. L. PHIPSON. J. B. LIP-PINCOTT Co. Price, \$1,75.

The reminiscences are largely personal, the author,

last half century. Many of the characters introduced

TECHNIC AND NOTATION AS APPLIED TO THE

composition to be performed; but, on the other hand,

proper attention to the meanings of signs and terms they

use, that ons may say that it is not at all strangs that

players distort passages into a totally different rendering

from that intended by the composer. He can cite rules

and custom in justification for his interpretation. It

rests, then, with the musical editors, proofreaders, and

engravers of a publishing house to get the mechanical

make-np of a piece into something like uniformity with

the general system of notation, and this opens the way

regard to the exact significance of certain signs,

new, are the central figures in interesting episodes.

### THE ETUDE

should be able to denote the kind of technic involved in the rendering of a passage.

standing of the signs of interpretation.

### SHOULD THE LAST NOTE UNDER A SLURRED HOW MUSIC DEVELOPED : A Critical and Explana-GROUP BE PLAYED STACCATO?

BY H. S. SARONI.

This book seems designed for the general public more than for the musician, although the latter will find light I HAVE been very much interested in the article on the on many points that have not been made fully clear. above subject by J. S. Van Cleve in the December num- 7. A number. f (Forty). The general plan of the work seems to be first to show ber, and that of W. S. B. Mathews in the January the development of composition, as shown by the early number of THE ETUDE, and I take the opportunity contrapuntal schools and the minstrels and minnesingers, afforded by the editor of The ETUDE to add my "mite" in secular music; how the pianoforte and pianoferte to the discussion.

music advanced; the evolution of the classic forms. The slnr, unfortunately, is a character which has to especially the sonata, leading to the broadening of the serve varions purposes. We see it employed : orchestra and the increase of its resources, and, always

1. As indicating a strict legato of a group of two or ahead of it, as it were, the demands made by the great

2. As a tie of two notes.

3. For phrasing purposes, It is a pity that it is used for the latter purpose at all. 16. Used in driving. since other characters, such as would have Handerson. The last two chapters in the book are parachieved the same object without causing the confusion ticularly valuable. "Wagner and the Music Drama" incident to the slur. But since it has no bearing upon

gives a very clear, full exposition of the peculiar prin- the question at issue, we need no further refer to it. ciples which Wagner advocated, and which he uses so I think that by going back to the origin of the slur mnch. It is illustrated by quotations from the various all misconception cau be avoided. Like all the other operas. The final chapter, on "The Lessons of Musical characters connected with "touch," it was borrowed from 21. What unaffected people are. I Natural History," is a fine critical estimate of "the intellectual" the technic of the violin. Here it indicated that the 22 A musical instrument. P Plano. and emotional impulses which governed the developgroup or groups over which it was placed should be 23, What a general has, played with one and the same bow, thus creating the 24. Part of a flower. From the standpoint of usefulness, one of the best most perfect legato. Now, the strict legato is but a comfeatures of the book is the unnsually complete index, bination of successive tones "without a break between without which no book can be said to be practical. them." This, as we have seen, is easily done by the Almost the minutest paragraph in the book is available bow of the violin, while on the piano it can only be approximately effected by holding down one key until the next one is pressed. (See No. 1.)

1 2 3 4 

After the last nots of a slurred group, a new bow is 34. Important ingredient in a dyc. A Mordent-(Mordaut). an English gentleman, having had wide acquaintance taken for the next note or group-i. e., the up-bow gives with violinists, singers, and other musical people of the place to the down-bow, or the down-bow to the up-bow, are well known to the music world, while others, though that No. 2 in the above would sound like creating necessarily a momentary cessation of sound, so

### 62 18 1

PIANOFORTE. By John W. Tufts. CLAYTON F. SUMMY Co. Price, \$1,25. This effect is produced on the piano by playing the group legato, but withdrawing the finger from the sec-In his introduction the author says : "This book is intended as a contribution to the art of playing the ond key before the third is touched. It is evident, therefore, that there is no necessity of a dot over the second pianoforte, and is especially designed to assist those and fourth notes of No. 2, unless an extra-short tone is who desire to gain an idea of the positive effects of our required for those notes, in which case it would be far notation as presented through that instrument," There is no room for donbt that our system of signs, better to indicate it by a sixteeuth "rest,"

In No. 3 we find a slur between the second and third characters, and terms does enable a composer or an editor to convey a tolerably clear idea of how he wishes a No. 4, for there must be no break between tones under the whole systsm is so loose, so few composers give

the same slur. Here, then, we have the slur as a "tie," It is easily seen that with a proper understanding of the slur there is no need of formulating new rules, which are afterward found "too sweeping." The fact is, there is altogether too much "ten-pin playing" in teaching the theory and practice of music. Too often rnles ars "set up" to be "knocked down" afterward.

-A recent letter of Joseph Jefferson contains this infor trouble, since different editors will vary largely in teresting passage, which presents a new and somewhat unique idea as to the scope of mnsic: "I have always Mr. Tufts calls attention to these facts in his book, and loved music, and I would not give away for a great deal makes out a good case for his contention that what we the little that I know. I pretend, and I declare it withlack is a uniformly accepted system of signs, terms, and ont shame, that after theology there is no art comparable 1. Part of the feet of quadrupeds. A Pause-(Paws).

2, A reflection on character. Slur. 3. A measure used by woodmen. Chord-(Cord).

4. A wharf. Key-(Quay).

5. What a worm will do when touched. ~ Turn. 6. When two competitors are even. Tie.

8. A kind of residence, b Fiat. 9, To annul. | Cancel.

10. Once again. Repeat. II. What betrays nationality? > Accent

12. What knights of the yard-stick do. Measure 13. No respecter of persons. 9 4 Time

14. What nightingales do. tr. Trill.

15. A vegetable, 4 Beat.

17. Scen in account-books, E - Leger-(Ledger) Lines

19. A trickster. \$ Sharp.

25. Used by fishermen. . Hook, 26. A carpenter's tool, Brace.

27. All around us. Space.

28, Can be found on dominoes. . . . Dots,

29. What makes a check valid. 30. Three of a kind. Triplet.

31. What one does when weary. ? 7 Rests.

32. An association of lawyers. Bar. 33. Seen on the ocean. - Swell,

### ONE STEP TOWARD SUCCESS.

How frequently we find a music-teacher discontented with his surroundings! He feels that he is not in his proper sphere; that his opportunities are circumscribed, his work unappreciated, and his professional rank lower than he deserves.

With what force come Emerson's words, "O disontented man, if there is anything you want, pay the price and take it!" Aye, there's the rub. We want things; we want better positions, better opportunities greater appreciation, but we are loth to "pay the price." The teacher who wishes to go to the large city must know In No. 3 we must sum restricted our exceeds the account and that there so meets with secret some greater compensation.

They have both the same pitch, and using the His equipment must be of the best if he is to take high rank. If he has not the necessary training, he must "pay the price" in hard work, money, health, nervous strain, and heavy sacrifice to secure the higher training before he can demand the higher position. He must be able to fill it. A singer weak in body envies the success of a Hercules like Jean de Reszke. He can never "pay the price" to acquire the position he dreams of. But we can all aspire to one step at a time, no matter how small, and we can get that step if we are manfully in earnest about it, and will "pay the price" demanded, no matter what it be,

-If we thoughtfully consider many of our mental griefs, lack is a uniformly accepted system or signs, terms, and our characters which shall cover the questions involved in to music. When natural music is perfected by at we within us, and the sting poisons all our happiness. we shall find quite a large proportion to be unnecessary characters which shall cover use questions in rotes in interpretation, both from the artisticand technical side; see, as far as we are able, the great and perfect wisdom. Our vanity has been wounded and we are smarting with

M. C .- My dear little friend : Your letter and that of your fellow student came to me in the way of a surprise. During all the fifteen years in which I have written for THE ETUDE, never, so far as I can now recall, have I had a letter from a blind student of music. This is surprising to me for two reasons : First, because the blind are very generally interested at all schools in the study of mnsic; and second, I suppose that they all know that I am and have been circumstanced in the same limitation and privation since early boyhood.

I began the study of the piano in the autumn of 1862, at the State Iustitution for the Blind, Columbus, Ohio, under the excellent tuition of a lady named Mary A. Tipton, herself blind. Since that time, so long ago, I have had many teachers, and have observed much of the world, musical and otherwise.

It is no bragging that I should say that the whole case of the blind musician and music student is thoroughly familiar to me. It also understands itself, as they say in German, that I have a deep, sincere, and all-round sympathy with you. The first bit of advice that I will give you is this: be on your gnard against sympathy. Especially bad and dangerous is that pity or sympathy which is impractical. That is unfortunately the very kind that we blind musicians receive for the most part. Many of the tender tears which are bestowed npon us are about as valuable as the thousands of tears of April rain which fall upon the sand beach beside the sea, and that not because the blind are ungrateful or selfish above other people, or at least the average of human beings, but because this pity fails to understand the pith of the difficulty, and to suggest a remedy or a palliative of the troubles of a blind music student. Perhaps I am rather talking over your head, for you say you are but eleven years old, but if the words are too big for you now, keep these lines and read them when you are older, and you will get some help from them perhaps then.

Now, just what I mean is this : do not believe people when they say of your playing that it is wonderful, if you really know that it is no better than the playing of your fellow-students. Do not let yourself off easy, but be strict and ambitious; become as good as you possibly can, and insist that people accept you at your real value, not at an exaggerated estimate nor at less than your real value. Now, just here is where the shoe pinches. The very persons who talk to us blind people as if we were all geniuses ars often the last to engage us to do work whereby we may earn money, and thereby enjoy the happiness of self-respecting self-support. My dear little girl, I am now preaching not to you especially, but to all the blind students of music who may taks THE ETUDE and have it read to them, and also-which is even more necessary-to the people who see, and among whom we must live and earn money. Tenderness, kindness, words of praise are to the human heart what the sparkling spherules of morning dew are to the weary

You say that you love music dearly. That is good Wagner, one of the greatest composers that ever wrote music, said that music is love. That sounds at first as if it might be a little silly and sentimental, but upon deeper thought, we see that it is a profound trnth, in its nature akin to the beautiful teaching of the Bible that "God is love," and that the essence of the Christian religion is love. The finest enjoyment and the richest benefit from music are to be obtained by this ardent love, and are to be realized in the inmost soul. Always do your best to understand that which is really beautiful, and seek to enjoy it in your own mind. For this happiness you may thank God as honestly as for any comforts of body or blessings of the spirit. So, then, I say to you, always keep alive the fire of love, and never ask until afterward what will please people and cause them

direction. Even your music will be better if you have a widely intelligent and receptive mind. The end and aim of music is to stir and to intensify emotions, but the emotions of a cultivated person are to those of an uncultivated individual as the many elastic, sensitive strings of a harp to the one stiff, coarse string of a bow. For some kinds of work it is better not to be too delicately emotional—to be a soldier, for instance ;—but the musician is a harp, not a bow; his business is to utter varied tones, not to discharge the forcible shaft of an

Again, yon say yon would like to take the recess time for practice, but the Sister in charge refuses to allow you to do so. There you are wrong, and the Sister right. You must have a strong body if you are to be a musician. What would a powerful mind bs worth in a weazened, weak, worthless body? What would a thousand horse-power engine be worth if put upon a loose-jointed raft? No: take regular and faithful exercise. You have plenty of time, you are yet a very young student. Do not be impatient. A very famous Latin poet once said that "Art is long and life is brief," and this idea was used by our American poet, Longfellow in his "Psalm of Life." when he said, "Art is long, and time is fleeting." Be content to grow gradually, as do the trees in the forest.

The schedule of divided time as you outline it to me is excellent-viz., two scales,-one major, one minor. This is especially good, and should be continued with regularity all your life through, for thus you will carry the whole system of diatonic scales to a finish every two weeks. Then, "Touch and Technic" is admirable nothing in the world better. Next, your new music and last the old music. Even on a program so small as one hour a day I think you will do well to hold closely to this scheme without swerving. You say that you already have a knowledge of fifteen pieces and twelve études. That is very well for so young a girl, and the only cantion I need give you is this : beware lest ambition for quantity cause you to slight quality In art, quality is always the most important of all things. Music is like gems : a pebble as big as a plum is not worth as much as a nearl as hig as a nea.

What you tell of your repertoire takes my breath-it is so difficult, and there is so much of it. However, it is quite possible that God has given you a positive genius as a compensation for your lack of sight. You ask why Sidney Smith is not spoken of with more admiration. He was an imitator of Thalberg; the beanties in his pieces are all borrowed, and to him belongs nothing but the credit of clever adaptation to the piano.

A. K .- My dear little lady, please read what I have just written to your junior fellow-student, for much of it will apply equally to you. A strange case indeed is yours, and a sad one; but the cheerful Christian spirit which you manifest is worthy of all commendation, and certainly can not lose its reward. Having, as you tell me, in addition to blindness, a twisted and disabled right wrist, you are truly at a very great disadvantage ; but music is a wide subject, and there is room for many kinds of talent and activity in her mighty kingdom.

You ask me if I think you can ever become a fine musician. That is a very wide and extra vague question, though certainly one most natural to a young mind standing at the beginning of the seemingly interminable vista of life. I think that you may become a pianist, even with the crippled condition of your right hand, if you are, as you say, able to make rnnning passages well ; but the deepest and richest music requires an intricate and interlaced style. There is in Enrope a famous pianist who has absolutely no use of the right hand, and you will find an account of him in the January number of THE ETHNE

However, my most earnest advice to you is to turn your mind away from mere questions of performance, and to study the theory and esthetics of music. There self-reliance guiding the mind toward the high ideals of you will find a new and marvelous field, which yields life—the creation of a noble purpose.

Again, you say that you have so many studies that inconceivable harvests of delight; and there your infirmiyou can get but one honr a day to practice. Well, that ties, both of sight and of digital mechanism, will not is rather little, to be sure ; but I incline to say that it is count, except possibly in your favor. Yes, make any all right. Far better get your mind well developed on alterations and adaptations of the works of composers all sides than only developed abnormally in the one that you may find expedient. This is done in some form or other every day. But, of course, you must be careful not merely to mutilate and to distort these divine creations. Be of good courage, and do all that you can in music, and you can not fail of a rich reward.

M. D .- You wish to know if you may hope to do anything in composition without a deep knowledge of the higher branches of mnsic. I am in doubt whether to say yes or no. So much depends upon the meaning attached to terms. You are, like many others, in great danger of deceiving vonrself by the idea that to write music is easy. This is one of the paradoxes of art: the easiest things are the difficult things. The same is true in literature. The highest test of great genins and consummate art is absolute simplicity. By simplicity is not to be understood mere baldness, but absolute freedom from the redundant. In Burns, Heine, Longfellow, Shakspere, Dante, there are thousands of proofs and evenules of this supreme human simplicity; and the same is true in music. It is not so easy to compose a hymn-tune as you seem to imagine. Just think how naïve, direct, and simple are the great themes of Bee-

What you must do, if it is born in you to compose, is to study earnestly, deeply, long; and then, if you are able at last to create something worth while, you may be honestly glad. It is by no means an idle task to turn out universally accepted tunes like "Old Hundred," the "Coronation," "Duks Street," "Antioch." and others that may almost be called classic. These things are all sparks of the true, divine fire of genius, and that (I say it not irreverently) is part of the light that lighteneth every man that cometh into the world, either with actual creative ability, or with the power to

All the famous hymns, with very few exceptions, were extracted from the compositions of the great masters; and they were mighty men of labor, giants of industry as well as of inborn brain.

Take a good, long, earnest, untiring conrse of study, and, if at all possible, spend at least a little time with some distinguished teacher, in personal lessons; for though written lessons can do much, very much, good to a bright mind, they are not wholly adequate.

### PLAYING FOR PARENTS.

Is it not a fact that children for whom their parents have sacrificed in order to provide for a musical education are often ungracious in acceding to requests to play for the parents? And yet the very reason for the cultivation of the art should rest first of all in its power to orighten the home life and to lighten the burden of daily business routine and the humdrum of domestic cares.

"Play that little piece again," said a tired man to his daughter, as he lay with closed eyes on the couch, resting after a hard day's work and worry.

'I should think you would be tired hearing it," she replied, a little petulantly; but she played it over, this time with more care and feeling than before.

"It always rests me," said the weary man. "It brings before me a picture of willows by a brook, a peaceful landscape where cattle graze. At the second part the scene changes somewhat, but the willows are there, always waving gently in the summer wind. It is beautiful.'

Never again did that daughter think it not worth while to play for her father.

-No education which can be offered will be of much good to the student unless he can be made to appreciate the value of a habit of careful, regular thought and of

### SELF-PLAYING PIANOS.

BY ROBERT BRAINE

IF Father Bach could stand before a modern American grand piano, he would no donbt marvel greatly. hut if he could ses an innocent looking wooden contrivauce moved up to that same piano, and, by means of a perforated paper roll and a series of wooden levers, a lever which either increases or decreases the speed at begin to play one of his most difficult fugnes or sarahandes with perfect accuracy, without a human hand being touched to the keys, I am convinced that he would raise his arms in amazement to the skies and declare dandos can be achieved. The psrformer operates the that the age of miracles had revisited the earth.

pianos to a state of perfection which seems little short of the ideal, the busy brains of American inventors have type of automatic piano players is that various degrees pianist. not rested until they have given ns machines, almost

of marvelous. From more or less crude musical toys, former is required to sit at the instrument and work equal marvels with the graphophone and phonograph.

Inventors have been working to produce machines which would achieve the results now attained in the Visitors to the World's Fair will remember the electric piano which was one of the marvels of the electric former sits at the instrument and does the pedaling and department of that great exhibition. It has only been changes the tempo as the composition requires. While in the last two or three years, however, that these instru- it is, of course, true that a child can learn to manipuments have been perfected sufficiently to bring them into late the machine in a few minutes, yet at the sams time their present popular favor and use.

about twelve different firms eugaged in making different types of them.

For those readers of THE ETUDE who have not yet seen these instruments a short description may be of interest. The "self-playing" pianos are of two general types: the strictly antomatic instrument, which consists of au touch and power, now caressing as the summer zephyr, attachment to the piano, usually operated by an electric motor which supplies the power to strike the keys, and the pnenmatic instrument, which is entirely separate from the piano, and which is operated by air pressnre, secured by bellows worked by foot treadles in the same manner as the ordinary cabinet organ.

Both types can be applied to any piauo, and in each case the piano can be played in the ordinary way with the hands if desired as the attachments do not interfere. The price of such attachments is at present from \$200 them. to \$300, although they will doubtless become cheaper in

case containing the mechanism is attached to the piano next minute to be reveling in the sublime measures of underneath the keyboard. It contains a series of levers Beethoven's "Egmout Overture," Liszt's "Hungarisu underneath the key bears. At commune a series we never the composite end of the Rhapsedies," or the "Tambhinser Overture" by Wagmark planes and organs is proved by the fact that the which pass up one key areas out on oppositions which the ivory is placed, instead of the ner! The possession of such a machine, with a good unmber of compositions which can be obtained for them keys to that on which the tvory is placed, instant in the control of "rolls" of music representing the master on with unineer of compestions which can be obtained or train outside end of the keys being struck down by the fingers, collection of "rolls" of music representing the master on w unmbers in the thousands, embracing every department. outside end of the keys teng struct down my me magers, concense or much as in playing by hand. In the second type the playing pieces of music, would mean au amount of musical ment of masical literature, symphony, opers, oratorio, as in playing by hand. In the second type use paying precedure and animally, especially when chamber ansie, concertes, etc., by the great masters, as machine is centrely separate from the piano, may make operated is moved up in front of the piano, with its living at a distance from the great music centers where well as dance music and the latest "coon songs." One operated as moved up in turns of the passo, which is considered as moved up in turns of the passo, which it would be impossible of the passon of the latest "coon songs." One enterprising firm has established a circulating illustry about \$\frac{1}{6}\$ of an inch, and ready for striking. These

for operation on rolls of paper on which the composi- to play passage work with absolute correctness and tions to be performed are "printed," by means of per-evenuess at a tempo equal or greater than that of the forations and slashes of various sizes, and in various greatest planists. Unlike human planists also, it never standard vocal and instrumental soles of music can be active and warmen unies and is always clear in the most by the composition. The principle is really much like intricate passages, provided the paper rolls are correctly that of a flute, in which the opening and closing of perforated. Its disadvantages are lack of elasticity in that of a fluie, in which the opening and closing or personates. As unascending to the holes of the instrument by the fingers and by the the levers operating the keys, thus making its playing ability is limited, but who is possessed of good musical the holes of the instrument by the angers and my the keys produce the tones as required. The roll of a sound more or less wooden, the impossibility of getting taste, can fall back on this useful machine with its

### THE ETUDE

useful invention.

ths levers connected with the keys are manipulated in accordance with the position of the various boles and openings in the paper, thus producing the right notes and producing them in the proper order. As will will be quickened, and if held back it will be slower. which the paper is unrolled, thus making possible the of Weber's "Rondo Brilliante" it is admirable. finest gradations of tempo. By gradually moving the "tempo indicator" marvelons accelerandos and ritarpsdals just as he would if he were playing by band, Not content with having advanced the art of making although some of the instruments have been made to do antomatic pedaling. One advantage of the prenmatic of loudness and softness can be obtained by working human in ingennity, to play these same splendid pianos. the bellows with different degrees of pressnre, which The perfection to which these "self-playing" or auto- causes the levers to strike the keys with varying degrees cator.

In the case of other attachments, the machine will electric motor, but the effect is much better if the perit can readily be seen that no one but a highly educated, The growing demand for such instruments is proved practical musician can manipulate it to the best advanby the fact that in the city of New York alone there are tage, since the pedaling and tempo depend on the per- at least fairly intelligent style. former, and in the case of the pneumatic machine, the pianos and fortes as well.

While, of course, this mechanical substitute can never of the human planist, with its infinite gradations of roll back again and again as required. and now dealing blows as with a sledge, still in the little short of marvelons. Its greatest use is, of conrse, for home entertainment and pleasure, and also for the dissemination of knowledge of leading musical works by making it possible for the nou-musician to be able to produce them in a fairly intelligible manner, at least so that when he hears them properly performed at concerts he will be able to appreciate and comprehend

In the first type of instrument above described the with its faithful wooden fingers above the notes, and the

about \$ of an inch, and reacy for striking. After the manner incuming to one of these surpaying has the privilege of taking twelve new pieces every levers or fingers are of wood with a pad of chamois plants for the first time is at once struck by the fact two weeks. Here is an opportunity for the non-privilege of taking twelve new pieces every time to the structure of the privilege of taking twelve new pieces every time. levers or fingers are or wood with a post a summer leasther on the end which strikes the key, and are oper that it does some things marvelously well, and some forming music lover to make himself familiar with 300 not so well. Its advantages are mathematical precision of the masterpieces of music each year in the same All types of these "self-playing" justruments depend in striking the right notes at the right time, and ability

duce them in proper order, may also have suggested this struck simultaneously are of the same strength and the As the paper roll unfolds in the "self-playing" plane the accompaniment made weaker and subordinate to the solo part.

Oue never loses sight of the fact that onr "self-playing piano" is a machine after all, and in pieces requiring poetry and sentiment it is painfully mechanical. It readily be seen, if the paper is moved faster, the tempo shows np best in compositions full of brilliant passage work. In the vigorous, powerful notes in the opening All of the instruments are consequently furnished with of Liszt's "Hungarian Rhapsody No. 2" for instance, it is ridiculous, but in the brilliant runs and passage work

These instruments, especially those which are strictly antomatic and which can be operated by an electric motor, are in many instances displacing human performers in musenms, restaurants, saloons, on boats, and in cheap places of entertainment, as they are yet coriosities to many persons and they save the salary of a

Some music teachers are disposed to think that this invention will have a tendency in time to injure their business, on the theory that parents who are fond of matic pianos and organs bave been brought is little short of force. In the case of the latter instrument a permusic will buy these attachments for their pianos instead of having their children take lessons. It seems they have been perfected until now they stand almost the bellows as in a cabinet organ, and to manipulate the to me that this idea is far fetched, however, as I pedals (controlled by hand levers) and the tempo indi- should think that children of a family who possessed oue of these automatic pianos would be very much more anxious to learn to play than those of a family automatic playing of keyed instruments for many years. grind out the music without any aid, except that of the who do not. It might as well be claimed that frequent concert-going would take away the desire to learn music, whereas we all know that the opposite is true. It is more likely that this invention will increase the business of the teacher by increasing musical knowledge and intelligence among the masses, by making it possible for a man to have produced in his bome as frequently as he wishes the masterpieces of music in an

> Any particular portion of the composition being played by the macbine which the student wishes to have repeated for the purpose of studying it can be hope to approach the work of the elastic, trained hand gone over again and again at pleasure by turning the

> At present the machines only cover a compass of from four and a half to five and a half octaves, but in the hauds of a clever manipulator it does work which is fintner the machines will no donbt control all the notes

One feature about these instruments which at once strikes the musician is the fact that as the scoring is no longer dependent on the compass of the human hand, any combination of notes is possible. Thus, instead of an orchestral composition having to he transcribed for the piano or organ, all the notes of the score can be reu-What a wonderful privilege and pleasure it is for a are thus easily possible, which would ordinarily require time so soon as the instruments come into wider popular music lover who is not a performer to be able to step four or six hands. Instead of the ten or twelve simultane. into his drawing-room, place his machine at his plane, our notes possible to the buman performer, the machine can execute any number simultaneously up to the full limit of the five and a half octaves of its scale,

The musician listening to one of these self-playing has the privilege of taking twelve new pieces every way that he would pursue a system of reading in a

obtained for these mechanical pianos and organs, thus opening np a new field for their usefuluers. The singer keys produce the tones as required, and not a community of the community o music box on which miture steep plan are stategored or the required tense of the composition of the required tense of the composition of the levers producing the with which a person of no technic whatever, but with a order corresponding to the required tones of the comb, prosition, and which, striking the notes of the comb, provarious varieties of touch, and the fact that all the tones
faculty for following, can learn to support a singer or instrumentalist very well. Some of the leading musicians of the world, such as Edouard de Reszke, Mme. Nordica, Flavie, Van deu Hende, aud others, have appeared in public, accompanied by this machine-made accompaniment, at recitals given for the purpose of showing the capabilities of the instrument.

That these inventions are no longer musical toys is proved by the intense interest and delight which leading musicians of the world have manifested on hearing them. Rosenthal was as pleased as a child on hearing one of these self-playing pianos reuder a Chopin study. He wrote of it: "It is a most ingenious invention, and I feel sure that nothing has more closely approached hand playing. I was greatly delighted to hear it play the Chopiu study at my own tempo. It seems to me the greatest in brilliant show pieces. I think it may be practically useful in assisting piano students to control their technical powers and their tempo in this class of compositions."

The great pianist purchased one and sent it as a present to his sister in Vienna. Paderewski is another pianist who was intensely surprised and delighted at this triumph of American ingenuity.

Automatic organs, both reed and pipe, played by the agency of perforated rolls of paper, which alternately admit or shut off the air from the pipes or reeds, in accordance with the openings in the paper, are au older invention than that of the self-playing plano. Concerts and recitals on these instruments are now frequently held and are popular all over the country. It is also said that these iustrnmeuts are coming into use in some of the churches, where a first-rate organist is not available, or where the church is unable to afford one. As the organ can be played in the ordinary manner, all that is necessary is for the church to secure an organist with sufficient ability to play the hymns. All the voluntaries, including the masterpieces of Batiste, Guilmant, Lemmeus, and other great writers for the organ can be played antomatically by the machine.

That the inventiou, improved and cheapened as it will be in the next few years, opens np a bonudless field in the musical development of the age must be apparent to any musician on a little reflection. The love of music is about universal, and almost every home of the well-to-do class in our conutry has its piauo. The trouble heretofore has been to get some one to play it. Now here is a creature of springs and levers which has come to our aid, is always willing, never refuses to play, never tires, and will repeat passages ad libitum; which renders the greatest recital programs of a Paderewski or a Resenthal, possibly in a manner only faintly resembling the performances of those great artists, but iu a manner infinitely superior to a bungling piauist, and to the delight and instruction of an average musicloving family. The machine can only be a benefit to music teachers and musiciaus generally, as the more music there is, the more there will be, and the higher the musical intelligence of the nation is developed, the more patrous there will be for the concert player and the music teacher.

### STORY OF PADEREWSKI'S MINUET.

A CURIOUS story is told of Paderewski's "Minnet," perhaps the most popular of all his compositions. Paderewski, while still a professor at the Conservatory of Warsaw, was one night at the house of Swicztochowski, the Polish litterateur. The poet declared that uo living composer could ever compare with Mozart in simplicity and beanty. Paderewski at the moment simply shrngged his shoulders, but on the following evening he returned to the same house and sat down at the piano,

"May I play you a little thing of Mozart's which perhaps you do not know?" he said,

He played the minuet. Swicztochowski was enchanted, and exclaimed :

"Now you will acknowledge that a piece like that could never be written in our time ! "

"Well," said Paderewski, " that happens to be a minuet written by myself."

BEETHOVEN'S AMERICAN BIOGRAPHER.

BY P. G. HUBERT, JR.

IT is aunounced that Mr. Henry E. Krehbiel, the mnsical critic of the New York "Tribune," is now at work preparing for the Messrs. Scribner an English edition of the life of Beethoven, to which the late Alexauder W. Thayer devoted uearly fifty years of his life, and which he left unfinished. Thirty-two years have elapsed since the first volume of Thayer's biography ot Beethoven was published at Bonn, and in German. The second volume followed in 1872, the third in 1879, briuging the work down to 1816. During the last years of his life, Thayer worked steadily at his task, hut nothing was published, largely owing to the small money returns of the work already accomplished. The volumes that have appeared were written in English, and, when uo British or American publisher could be found, were translated into German by Dr. Herman Deiters, of Bonu, to whom has been intrusted the task of fluishing the work from the mass of data left hy Thayer to his executors. Thayer died at Trieste, July 15, 1897. Who was Thayer, and how did he come to write a biography of Beethoven that even the Germans themselves look upon as the final word upon the subject? Alexauder Wheelock Thayer was horn at South

Natick, ou the Charles River, uear Boston, October 22, 1817, and was graduated from Harvard College in 1843. While engaged as an assistant in the college library he hecame interested in Beethoven. He was not a musician, although possessing some skill as an organist; yet everything pertaining to music and musiciaus attracted him. From the first the personality of Beethoven interested him ; the more he learned of Beethoven, the man, the more he found in the study of this transcendent genins, whose life teemed with the strange, the grotesque, the pathetic, and even the tragic. Schindler's biography, published in 1840, gave but the shadow of the mau. Thayer's first idea was to compile a new life of Beethoven, using for the purpose all of value that had been published by Schindler, Wegeler, Ries, and others. This told this anecdote: was in 1845. But gradually the plau took larger shape, and finally he resolved to devote himself to the great task of writing an exhaustive biography before the material for such a work had disappeared.

Beethoveu died in 1827. Thayer began his work nearly twenty-five years afterward, when the little haud of those who had known Beethoven was fast dwindling, personal recollections were fading, and the fautastic was taking the place of reality. If the story of the real Beethoven was ever to he kuowu, uo time was to be

Thayer weut to Germany in 1850 and worked for two years at the language, taking at the same time a preliminary survey of the field. When his funds were exhausted he returned to this country to become a member of the New York "Tribune" staff until it became possible to resume his chief task. In 1854 he was again in Europe, where, with the exception of two years (1856-'58), he remained for the rest of his life. Meantime, through occasional letters to the uewspapers,-chiefly the

"Tribnne,"—he had made known his pnrposes, and had enlisted the help of several infinential persons, notably Dr. Lowell Mason, of Sonth Orange, N. J., and Mrs. Mehitabel Adams, of Boston. At the request of Mr. Motley, Thayer was appointed to a place in the United States Legation at Vienna in 1862, and in 1865 was given the post of cousul at Trieste, through the good offices of musiciaus in ordinary social intercourse without sooner Senators Sumner and Wilson. This post he held until or later coming to high words. It is not always, how-October, 1882, when President Clevelaud removed him ever, the jealous and quarrelsome man who comes first to make way for some one of his own political faith.

During this whole period as an office-holder Mr. Thayer devoted all the time he could spare from his official duties to gathering and collating material for a Beethoven biography. His plan, simple enough in theory, was to trace to its source every story, legend, and anecdote concerning Beethoven; to visit every persou who kuew Beethoven and take down their recollections; to examine all records in town balls, churches, theaters, and concert rooms that might throw light npon Beethoven's life; and to follow him from place to place, The public is its own hest judge.—" Musical Opinion."

in the hope of finding new material. Once that Mr. Thayer's purpose and sincerity became known, help and suggestions came from many quarters, notably from Dr. Otto Jahu, the biographer of Mozart, who had long contemplated a life of Beethoven, and who turned over to Thayer the material he had collected.

Thayer's biography gives, so far as possible, a complete record of Beethoven's life, describing how and where he lived, what he did, and who were his friends. In his exhaustive account of the sort of life to which Beethoven was born, he goes hack to 1689, sketching the musical existence of Boun from that date to 1784. Nothing is too trivial to be neglected. Some one may perhaps present this mass of material in a more attractive shape, but no one is likely to put more love or earnestness into the task; and it may be assumed that the field has been exhausted of original material. It is expected that Dr. Deiters will complete the work in two, or perhaps three, more volumes. The next, or fourth, volume is expected this winter.

In a recent and interesting little volume entitled "Mnsic and Manners," Mr. Krehhiel gives some extracts from Thayer's note-book, which were placed at his disposal by Mrs. Jabez Fox, a niece of the biographer and his heir. Here is one :

"August 29, 1859. I met Musikdirektor Krenn ou the glacier, and he related me the two following anecdotes: Hofrath Küffner told him [Krenn] that he once lived with Beethoven in Heilijeustadt, and that they were in the habit evenings of going down to Nüssdorf to eat a fish supper in the Gasthaus 'Zur Rose.' One evening when Beethoven was in a good humor, Küffner began:

"K .- 'Tell me frankly which is your favorite among vonr symphonies?

"B. (iu great good humor) - 'Eh! Eb! The "Eroica."

"K.- 'I should have guessed the C minor. "B.- 'No; the "Eroica.",

Krenn was a pupil of Ignaz v. Seyfried, and at one time he was studying Beethoven's Seventh Symphony with his master, and when they came to the place in the finale where the drams are ont of harmony, Seyfried

Years before they were rehearsing that work with his orchestra. When they came to this place he thought the parts were copied out incorrectly, but ou referring to the score it was the same there. As carefully as possible he said to Beethoven : "Dear frieud, there seems to be an error here; the kettledrums are not in tune." Beethoven flared up at once and exclaimed; "It is not intended that they shall be." Now that Seyfried had learned to appreciate the poetic idea which underlies the music, he told Krenu: " Now I comprehend that the drnms ought not to be in tnne."

There are endless anecdotes of this type, short and long, some of them already used by earlier biographers, hut many of them nuknown until Thayer took the trouble to ferret them out. To enthusiasts and students they are invalnable; and while no publisher has seen fit to issue the work in its original and somewhat tremendons proportious, there seems to be no reason to donbt that an edition embodying all that is vital in the work will meet with a warm welcome.

-The musician has only of late succeeded to an extent in shaking off that reproach which attached to him for his (real or imagined) inability to meet his fellowto loggerheads with his fellow men. There are those who, not beut so much upon personal distinction, and not envious of some fellow-artist's performance, yet fall foul of their company by reason of some overzealous introduction of a pet scheme, combined with a mistaken view as to the duties of the community with regard to the individual members. They would force the public to take their ideas as incapable of being challenged or criticized, and resent all objections, and treat differences of opinion as matters of personal offense.



"SPREAD" CHORDS.

"I am giving Schnmann's Noctorne in F, edited by yourself, to one of my pupils. Throughout the first period should the octave in the left hand be struck with the lowest tone of the broken chord in the right, or with the last and highest, which I understand is to receive the emphasis of the heat? Again, what is the meaning of the term trio as applied to a movement of a piano

The chords in the first period of the Schumann Nocturne in F exceed the compass of an octave for the right hand, and therefore can not he struck absolutely together except by very large hands. The chord is therefore spread from the hottom to the top. The most satis factory result is obtained by making a very rapid arpeggio effect, the bass coming before the first note of the right hand, or with the first note of the right hand, and the count coming with the top note of the chord. Therefore the time occupied in spreading the chord is derived from the previous beat, the arpeggio not operating as a retard for the melody. There are a few cases of arpeggio chords where artists begin to count—as is almost note, the soprano heing retarded by whatever time is Dr. Mason's system has an entire provision for artistic occupied in spreading the chord. You are to observe, therefore, that the time occupied in spreading a chord is infinitesimal; the notes follow so rapidly one after the other that there is very little impairment of the chord effect. In this particular instance there is an arm movemeut which you will realize if you place, for instance, the second finger of the right hand on C, and alternate F below with the thumb and A above with the fifth finger, without moving the second finger from C. You will notice that you can only reach from one place to the other by moving the wrist laterally a little. When this is properly done, the lateral movement of the arm ie very eharp and epiteful, and the melody accent comee on the top tone. This is the general way of playing extended chords of all kinds.

I am in the habit of requiring the hand to be closed comewhat in the act of playing the chord; in other worde, besidee the arm movement, there is a finger elastic of the tricepe muscle, the fingere holding firmly on the least three lessons. When this is learned I would treat touch. A few players hold the top note its full value, keys when they reach the chord. Chorde produced in No 4 in the same way, and then No. 8, No. 13, and No. but I think it is better to play it with the elastic touch thie way are very full, firm, and satisfactory, and en- 14. There are several other Inventions that are pretty and use the pedal with each chord; the eighth rests tirely free from the stop of the singers on the keys which if you care to play them; but four well done, in the man

The second period presents much greater difficulties, technics. in consequence of the wider jnmpe which have to be made, and you have also to try to carry out the little imitations which exiet between the soprano and the alto; but the eame principles prevail as in the previous chords, and you count with the melody note,

The term "trio" is used in musical form as the name of a cofter middle piece in any kind of "cong-form with trio," ench as scherzo, minnet, canzonetta, or what not. Nobody knows the origin of this term. Many theories have been made according to which it was derived from the fact of pieces of this kind being played by three instruments; but so far as I know there is no evidence to support such a hypothesis. The trio is usually in about them, but time has hindered. No epecial pre- of Phrasing." what ie called a softer key. For instance, a piece in C paratory studies are needed for the study of Bach. In

### PLAIDY'S FINGERING OF DOUBLE NOTES.

" I have 'Plaidy's Technical Studies.' Is the fingering given there for scalee in thirds and sixthe good? If not, will you let me know any better way? Also, ie the will you let me know any better way? Also, le the fingering given in Plaidy for octavee elowly played and octavee quickly played good? When Dr. Mason speaks of the up-arm, does he mean to raise the forearm and wrist only? Also, when down-arm is spoken of, does it mean to drop the wrist and forearm? The ents in Dr. Mason'e book do not give the whole arm ""G. M."

Tomaschek fingering, and is still the approved fingering for diatonic scales of this kind. In the thirds the fifth finger is used once in every octave, and both parts are played legato wherever possible. In the sixths the third finger is used once in every octave, and the thumb is used on two successive keys in one place in the octave. In ascending, the upper voice is legato and the lower voice is legato wherever possible. In descending, the lower voice is legato everywhere, and the upper voice wherever possible

The fingering of chromatic thirds and sixths, and of certain kinds of diatonic thirds and sixths, has been very much modified by Mr. Godowsky, but his fingerings have never heen published, and he has not worked them ont playing." to a complete system. In chromatic thirds he obtains a pure legato of both voices, but, contrary to the old practice, he frequently uses two adjacent fingers together, such as 2-3 or even 4-5. This seems to be very easy for him, but for nearly all hands it would be very difficult, and would require considerable preliminary practice. I am at a loss to know why a played-out and incomplete system of technic like that of Plaidy, which is fifty years old now, should be used by any intelligent teacher, when a thoroughly modern system, up to date, and far more complete, like Dr. Mason's "Touch and Technic," is within the reach of any one. Plaidy's system makes no provision for touch except the hammer tone production.

If you will read over carefully what is said about the you will find that the so called up-arm touch is begun tutes the great bulk of the piece. with the wrist quite low,-certainly, as low as the keyhoard,-and the forearm, or in fact the entire arm, springs up somewhat in making the touch. The motive power of this touch is merely the triceps muscls, which yon will find explained in the later editions of "Tonch loosened. These queetions, however, belong to advanced Bach playing as you will need in that grade.

### PLAYING BECH

"Please tell me: (1) What are the best preparatory studies for playing Bach? (2) What characteristic points are to be observed in the rendering of Bach's points are to be observed in the rendering of Bach's Inventions, 'prelinds, and figures ? (3) Give a brief list of the most typical of Bach's 'Inventions,' prelindes, and figures (those which best express the Bach style and epirit, and are best suited for teaching). If I have covered too much ground, I would like to have the first questione fully elucidated."

"A. W. P."

month or two, intending to write a complete article of the pieces mentioned are found in my second "Book what is called a softer key. For instance, a piece in U. Farmer and the piano, the first things to learn are some prelades and fagues from the "Well Tempered". beginning to you we produce the state to the state of the to find ont the stock passages, ench as ecales and ordito not our two some passages, seem is made but the control of the ment and embellishment forms. Then we have to learn it precedes. I should use the preinde and ingue in C meet anne encellamment state. At the work of the play melody, and mast acquire a certain facility upon Minor, No. 2, in the "Clavier"; in D Major, No. 4; in C to play menony, see mass exquere is established and the second of the Minor, No. 10; then the Preinde and Fogue in G Major, the keyroard. In this way we could be ground on the first three grades. Expression has already begin with No. 15; and the one in Caharp, No. 3. These are the has unregament and the most pleasing of the first volume of the "Clavier." The

I have not a copy of "Plaidy's Technical Studies" at minor, for instance, in the little book of easy preinder hand at this moment, but my impression is that the which were written originally as clavier lessons for one fingering of the double thirds and sixths is the regular of the Bach children. If in the fourth grade, I should begin with an "Invention." In the preface to the "Inventions and Symphonies," published in 1723, Bach defines the object to be attained in the following terms:

"An honest guide by which the lovers of the clavier but particularly those who so desire to learn, are shown a plain way (1) not only to learn to play neatly in two parts, but also in further progress (2) to play correctly and well in three obligato parts, and, at the same time, and well in three only to acquire good ideas, but also to work them on themselves, and (finally) to acquire a cantabile style of playing, and at the same time to gain a strong predilection and foretaste of composition.

Note the idea-"to acquire a cantabile style of

The playing of Bach presents to the modern student certain difficulties peculiar to itself. The most important of these is the polyphony, or the equality of the different voices. Most of our modern music consists of melody and an accompaniment; the accompaniment consists of chords or broken chords, and is comparatively unimportant, serving merely as a background. In Bach's compositions this kind of thing very seldom occurs. In most of his music the left-hand part is equally important with the right, and is an active worker in the discussion of the musical idea. Instead of making his melody of one substance, and lining it with a chord fabric of an absolutely different nature, he always directed in instruction books-with the bottom finger for passage work. Everything else is ignored, makes his melody of a certain idea and trims it with the same. For example, take the first Invention in C Major, and you will notice that the left hand comes in with precisely the same melodic idea as the right hand np-arm and the down-arm in "Touch and Technic" started with, and that this motive of eight notes consti-

Bach is the great source of thematic treatment in music. All his music is thematic, and there is no other place where a student can acquire training in the transformation of ideas and in answering an idea from one hand to the otherso rapidly as in the works of Bach. It and Technic." In the down-arm touch the hand begins is a question of technic,—that is, of melody playing, away from the keys and falls with the weight of the using the left hand the same as the right, and of thinking arm upon the keys. In this mode of producing heavy the mnsic. I nse the Bach mneic quite as much for its chorde the fingers have to be braced very firmly, but the infinence upon the mind as upon the fingers; and this motive power is the weight of the arm. I am inclined first Invention, for example, which can very well come to think that some artists who play chords extremely in about the middle of the fourth grade, I chould require well combine a slight fall of the arm, from a point not to be memorized and played nntil it can be played more than two inches above the keys, with the action fluently and intelligently, which will take a part of at between the chords are considerably chortened; all that is such a very objectionable feature when the hand is user I have here described, will occupy part of the time is wanted is a very slight eeparation of the successive raised to a considerable distance and the fingers are for at least twelve lessons, and will perhaps be as much

My next work with Bach would be for the purpose of leading the pupil to like him, and for this purpose I ehould select more attractive numbers than the "Inventione." Supposing, now, we are in the fifth grade: I would use the Lonre in G, the Saraband in E Minor, the Gavotte in D Major, arranged by Dr. Mason, the Minuet iu D Major iu Peters' "Bach Albnm," the Passepied in E Minor in the "Bach Albnm," and Tonrs' arrangement of the Gavotte in E Major from the violin sonata. You can add to this, if you like, the three-part Inven-The foregoing questions I have had laid aside for a by Saint-Saëns. This belongs in the eixth grade. Most

come casy mesones by neural and vortice in the fourth grade, or, according to the practice of some last two are rather difficult, and the fugue will require fourth grade, or, scottening to the presence or some that are assess difficult, and the ingue with feachers, in the third, we begin with Rech. If in the third in each instance about a mouth to play it well. Each grade, one or two of the casy preludee; like that in C one must be memorized and thoroughly learned.

## THE ETUDE

Bach in any particular work which interests him; like, for and though the paper failed, considerable free adverinstance, the "Italian Concerto" or the "Chromatic Fan-tising was secured tasie and Fugue." The latter, however, is a much more exacting piece for interpretation, and, with due respect to the edition by von Bülow, it is a great pity that a better edition could not be provided, with the expression more legitimately marked. I am hoping that Mr. Godowsky will publish his edition of this masterwork, because he has given it an entirely new treatment, which Bach "Chromatic Fantasie and Fugue," I may remark in passing, is a very singular and interesting work, full of imagination and modern spirit; one of the most remarkable of all the works of this great master.

When you have been over this ground in the study of Bach, you will have discovered that there is no such thing, etrictly speaking, as a small number of typical often publicly praised his own work, whereas it was pieces of Bach music. Bach was the most original and ofttimes mediocre. He wrote several compositions, and the most thoroughly musical of all composers. His music had no hesitation in recommending them to his pupils is practically inexhaustible, and there is almost nothing and the press, though in fact they were, from point of of his which can not be played so as to he delightful. At merit, mere trifles. A European composer of note the same time, in consequence of the century and a half which has elapsed since the last of his works was friend, who, in return, praised all that this particular hie music is somewhat foreign to the music thinking of it drew attention to himself; hat this was husiness, as the present time, and unless it is played very well indeed, it will not produce an effect upon a miscellaneons the servant of business. Now, this person herein deaudience. For this reason I have insisted upon everything being memorized, and then npon its being played until the real expression and musical feeling of it is entered into. Aside from this undercurrent of emotion and of real musical feeling, the only other peculiarity of playing Bach lies in the melodic character of all the voices.

A certain number of teachers use Bach in a different way from this. Instead of playing it with the singing ficial propping. "Be not bought and sold, buy the tone, as Bach directed, they play it with a very light truth and sell it not." The great principles of art are tone, and in a very fluent manner. In this way they go art trnths. Hold fast to them and you will surely win. through a great many of the suites. I think my distiuguished friend, Mr. Emil Liebling, uses Bach in this way. This manner of using Bach creates a great deal. of fluency and smoothness in the playing, but in my judgment it does not afford the pupil the best discipline which the etndy of Bach can give him. I prefer Bach'e own idea of a singing tone in all the voicee and of au earuest cantabile style of playing.

### AN AMERICAN IN MUSIC.

BY E. A. SMITH.

To Americans, the spirit of Americanism pervadeth all thinge, and at the present time the patriotic and the commercial epirit hold mouopoly. Art and music cau uot escape from the prevailing epirit of the times.

In one of our large cities-it may be yours-there lives a man who, some years ago, took np his abode therein. Now, this may or may not be a true story ; but if by any chance you can find a personal application to vourself, apply it.

Well, this man of whom I write was a musician or ability. To advertise hie waree, he gave a seriee of pianietic recitals; likewise eccured a clase of pupils.

The commercial spirit began to pervade his work, and being ehrewd and progressive, he was soon enabled to raise his prices and to retain his pupile, who were made to realize that it pays to get the best, and that the best costs money. A musical eociety was formed, and through a little modest (?) manœuvering it was named after himshould they not name their club after him, especially as the master was present at the organization, and was allowed the privilege of suggestious?

ink of cauetic criticism. Being a brilliant writer, he could also judiciously discriminate in favor of himself. was readily believed by those who did not understand

When this has been done, the pupil can be left to study if they did. He became the editor of a musical paper,

He was asked to support the claims of a certain piano manufacturer, to the exclusion of all others; and as he was furnished with an instrument and a studio free of cost, besides receiving a commission upon all pianos that he sold, he readily assented to this proposition, although he knew the piano was far from being first class. However, he sold many, which were purchased upon his firstis far more rational than that indicated by Bülow. The class recommendation. He grew (?), and being possessed with the hump of self-conceit, rated himself as second to none. His rapacions palm hecame capacious, and his soul more and more niggardly. All that he did for art, he really did for himself. He possessed the peculiar properties of certain kinds of food especially designed for the nerves, and called "nerve-food," so that he dedicated one of his lesser compositions to our musician writteu, the change in style has been so great that all composer wrote. Whether sincere or not in his praises, business goes, and art is sometimes made to grovel as scribed may or may not be an imaginary one; it is poseible for him to exist, however.

The serving of self alone is poor pay; there are other compensations, aside from the king's ducats, of greater worth and value. Art may be placed upon a business hasie, and its advancement be none the less rapid Merit should win, and that honestly ; it requires no arti-

### COVERING GROUND.

BY F. G. RATHBUN.

discussion. His years of actual contact with papils dwarfed, confusion, disappointment, and discontinuance have taught him what, perhape, hie teachers failed to teach. It is with the teacher just beginning hie lifework that I wish to chat, and especially if that teacher he stationed in some remote town or village where there are no advantages for hearing really good mueic and where the teacher must rely solely on himself to create the etimulus that pushee pupils to their best efforts.

Ground covered is not always ground gained, and uever was this more true than in this present day and generation, when the demand comes from parent and guardian, right and left, that you teach their children to play "eome pieces" right away-how, no matter. Play, she must. Her friende call, and, knowing that ehe is taking lessons, ask her to play for them, and she has nothing to play but exercises. The girl who lives next door has been away to a boarding school for one term and she plays "beautifully." (I have heard that uext-door girl.)

My young friend, dou't you do it. Better lose a few ench pupile, all yon have, in fact, and remain true to your profession. Your true and real success lies not in the number of pupils you turn out, but rather in the few who do good work. They are your best advertisements. It is labor put forth that will bear good in erest. The intelligent people of your town will econ decide in self. Its membere were largely his pupils. Why your favor, and musically and financially your reward will enrely follow.

Musicales and recitals are well and most necessary to the advancement of the pupil after a certain stage is The maeter also possessed a pen that flowed with the reached. Milton and Shakspere are not very interesting to the child at tender years, and can you expect Bach or Beethoveu to be more eo? Fit your music to the child He condemued that which was in conflict with his own at first, as you would its clothes; etudy disposition, methods. It needed uo invectigation to do this, and as temperament, likes and dielikee, until you get hold of he possessed the desirable commodity of infinence, he them all, and then proceed slowly, very slowly, one thing at a time, until your pupil is grounded enre and what he was talking about, or who did not dare gainsay fast in those principles of technic that classic mucic and illiberal in tone.

demands for its correct interpretation, and your pupil will realize, when this condition is reached, that the classics are those that give her the best opportunities for displaying her skill as a performer, he it on the piano, organ, violin, or other instrument.

Covering ground! How important this is at the very outset. Every lesson you give the pupil should contain some new idea-a step forward in development of mind or fingers, or both. If she fails to step forward, of uecessity she steps backward—there is no standing still. A few steps backward, and discouragement, loss of confidence in you, her teacher, steps in. These steps backward are very easy. Allow your pupil to elur staccato notes, finger a scale wrongly, phrase badly, etc.-all of these seemingly little things are steps hackward. A little relaxing on the part of the teacher and the pupil has begun her trinmphal march to the rear.

It may take one lesson to teach the finger staccato, it may take twenty. Keep after it uutil you get it, and when you do get it, your time has been well spent. "Labor omnia vincit," You can not expect your papil to work nuless you do. After she has mastered two or three of the simpler tonches, give her some little recreation that employs such technic in an interesting manner, and notice with what delight she finds the piece attractive, simply, perhaps, from the manner in which she must perform it. It is like "playing a game" for her. Impress again the maxim that "it not so much what you play, ae the way you play it."

Children are, as a rule, very imaginative, and what appeals to their imagination will interest them. Tell them the little story that the piece seems to convey, then let the pupil tell the story with her fingers. Don't cover too much ground here; be content to gain a little. "Only after the form becomes clear will the spirit become clear." Papils who had studied two years (I should have said "taken lessone") have come to me and have calmly told me that they had finished major and minor scales and arpeggios "long time ago." Two or three questions have developed the fact that they did uot even know what minor, as applied to a scale, meant; that they knew absolutely nothing of scale formation, and could not play one scale, either major or minor, when asked to begin on some tune other than the fun-WITH the experienced teacher this subject needs no damental one. Two years' time worse than wasted, ideas of leseoue in the near future.

Nail your pupils to the ecales, hold ou to them through thick and thin, play them in every conceivable form, elow and rapid, accented and unaccented, pp and ff, cresc. and dim. ; ascend in the major and deecend in the minor modes. All this can he done in endless variety; and you, if you are a conscientious teacher, can make them interesting to the pupil. If you are not conscieutious, what right have you to teach?

Teaching music ie respousible work. You are helping to form character and dispositiou; perhaps the very pupil with whom you are careless right now may, at come future day, have to rely ou her musical ability to earn her daily bread, and if, through your indifferent training, ehe makes a failure of it, you are to a great degree responsible. You may never become a brilliant teacher, but you can be thorough and accurate in all your work. Let every iuch of ground covered he an iuch of ground gained.

-Mendelssohn saye: "I have made it a stringent rnle uever to write anything concerning music in public papers; nor directly nor indirectly to cause any article to appear concerning my own productions. Although I can not fail to eee that this must have often been to my detriment, nevertheless I will not depart from a principle I have hitherto strictly adhered to.' Again: "If I am not made for popularity, I have uo desire to learn how to acquire it; if you find that uureaeonable, I prefer to say I am unable to learu it, and really I can not and would not like to learn it. How different this from the epirit which causee many composers and players to eeek the medium of the public prees in order to advertise themselves through their writinge or criticisms on fellow mueicians, often narrow

speak, of Mozart's music. In some of the most prominent German cities, where Wagnerism has run rampant for some time, Mozart's operas have been revived with astonishing success. Also, some of the most distingnished of the present-day pianists have been placing Mozart's sonatas upon their programs. For the last twenty or twenty-five years these sonatas have been trapuntal development of it, or his orchestral treatment confined to pnpils' recitals and conservatory concerts. of it—he can not successfully add to it or take away from occur. We have had so much "electric" music re- which indicate real greatness in art, why have his works reaction. Much of modern pianoforte composition has ferred to the real ones? Are brilliant "effects" or dazbeen either spasmodic attempts to follow npon Wagner's ziling harmonic combinations or profound sonority the desire to hear good music? Simply because people are not lines, or brilliant superficialities containing little or no only things worth baving? If they are not, if pure familiar with it. trne art have found favor is proved by their frequent Mozartian remaissance. Let teachers determine to include tions and new composers until they have become familiar musical worth. That such counterfeit presentments of appearance upon programs. In looking over many lists the study of Mozart in their course of instruction, in with them; then-especially if the poor fellows have of selections played in recitals and concerts, one is strnck order to elevate the musical instincts of their pupils. by the number of third- and fourth-rate composers represented, whose works are written either for the purpose of tickling the ear, or to dazzle by brilliant figuration. Teachers are very much inclined to give compositions which will please their pupils, rather than those which deniand a concentration of the higher faculties and represent the best achievements in art. However, the sparkling ephemeralities of Chaminade or Godard are appreciation of the community will then surely be felt. dey must hear him till dey do.!" was his auswer. And short-lived. Pinchbeck music, as in jewelry, reveals its true character sooner or later. Compositions which possess the elements of life can not be superseded forever by fads. That which is good and trne will endure, whether written by Bach or by Chopin, by Mozartor by Wagner. Youth is especially apt to be beguiled by the sensuous, the brilliant, or the romantic in music. There is a time in the lives of most young musicians when Bach, Handel, Mozart, and Beethoven are swept aside by Schumann, Chopin, Gounod, and Wagner. But later on the old loves return, and are placed side by side with traveled about the country, carrying the news from one one and not easy to remedy. Suppose a man who the new ones.

The best musicians of to-day are the most catholic in their tastes. One of the most eminent critics in this frivolous and vicious lives that they brought the whole Beethoven, Schnmann, Wagner, for the first time, and land is as fond of Mozart's G Minor Symphony as art of secular music into disrepute. They were indeed is naturally nuable to nuderstand at once what even he is of Tschaikowsky's "Pathetic " The great conductor of the Chicago Orchestra has not had his love and reverence for Beetboven's symphonies washed away by conducting the modern works of Wagner Goldmark Tschaikowsky, Chabrier, and Richard Strauss.

There is beauty in the severest Greek architecture, as there is in the intricate architecture of the Moors. And one and all of the most noted musicians of the present century have bowed to the geniue of Mozart. Haydn a musical household servant by Prince Esterbary. In ment and become a regular concert goer, to the advantold Mozart père that his son was the greatest living 1826, when Weber went to London to bring out the last tage of music and musicians, musician; Beethoven frequently paid tribute to his genius; Schubert spoke in the most glowing terms of the G Minor Symphony; Spohr openly recognized Mozart as his model; Mendelssohn was often called "the present-day Mozart," in his time; Chopin preferred him to all other composers, excepting Bach; Gounod constantly referred to "Don Giovanni" as being the greatest opera; Brahms heard a Mozart sonata after listening to one of the Nibelnngen operas, exclaimed, "Now we hear some real mnsic"; Tschaikowsky and Grieg have testified their admiration of Mozart-the former in his "Mozartiana," a collection of short pieces for the orchestra, arranged by the eminent Russian, and the latter by his additional piano parts to some of the sonatas. The above list could easily be extended, but these names will suffice. The testimony of musicians of each great standing and of euch different temin his works? Beauty, charity, perfection of form, artistic balance-these are some of the features. Serenity is one of the most prominent points generally conceded tet, in his D Minor String Quartet, and in his C minor tet, in ins D Minor String Quarters, more and it is well known that to this day he would not be Quarterly,"

covered with flowers and grasses of exquisite bues, relieved bere and there by limpid lakes and sparkling streams. If the perfection of beanty in art is the one thing most worth striving for, surely Mozart succeeded in reaching it. Let the most captious critic analyze one of his melodies, or his harmonization of it, or his conbeanty yet reigns in art, then let us welcome this programs. Let music lovers attend those chamber music and those orchestral concerts where his symphonies are rendered. Let all go to hear "The Magic Finte," "The Marriage of Figaro," or "Don Giovanni," if possible. The good influence upon the musical education and

### THE MUSICAL MILLENNIUM.

BY HENRY C. FINCK.

IN the middle ages the only professional musicians, apart from cbnrch singers, were the minstrels who guests with song. These minstrels usually led such for a time regarded as ontcasts.

It took music a long time to recover from the damage to its reputation thus inflicted on it by unworthy execntants. It is well known that even the great composers for him or he not good enough for such music, and present century. Bach and Mozart were buried in panper graves. Mozart was once practically kicked out of the works he was to hear, the chances are ten to one doors by his noble employer, and Haydn was treated as that he would have been delighted with the entertainof his operas, "Oberon," it was still customary in social the room.

minor nobility of all Europe attended the Wagner Nibelung Festival at Bayreuth in 1876. And think of the honors paid to Anton Seidl in New York last spring. If could have hardly created a greater stir or evoked a more millennium had come.

spontaneous outburst of popular sympathy and regret. In so far, then, as the popular estimation is concerned in which music and musicians are held, it might almost class of each great stateum; and to exact the state of the world to recognize in Mozart be said that the milleumlum has arrived. But from is a good deal like going to school to learn grammar, other points of view it is still very far off. The same algebra, historic dates, and other difficult and disa-Anton Seidl took his orchestra to Philadelphia a few greeable things. In reality, it is nothing of the kindyears ago and gave half a dozen concerts. What was Being educated up to good music means aimply hearing the result? On his return to New York he found that it over and over again until you understand it. To is one of the most promount expression in the "Lacry- he had not only done a hard week's work without com- nuderstand it means to like it, and when once you like pensation, but had to draw a check of \$2600 to cover the Schubert, Chopin, Bach, or Wagner, you will like them

ON THE REVIVAL OF MOZART'S WORKS. and considered somewhat lacking in depth, yet be is one able to keep together his Chicago orchestra if it were not of the very few great composers of opera, which necessarily means that he was possessed of true dramatic instinct. He never scaled the great heights or descended by two of the world's greatest conductors. Nor is the into the abyssmal depths of buman nature that Bee-It is most gratifying to note the renaissance, so to thoven did, but he lived on a plateau of approximation of Months. Mr. Higginson invested in it.

How do we account for this lamentable at te of affairs. this remoteness of the musical millennium? Is the public indifferent to music? Far from it; I wish nearly every day in my life it were. Wherever I go I bear whistling and humming and fiddling and fluting and pianning-to coin a word-till I feel almost ready to No condition of affairs can exist forever. Changes must it. If, then, Mozart's music possesses such features, go and dig my own grave. No, there is no lack of interest cently that the desire for simple beauty is a natural been neglected? Why have the paste jewels been pre- trasby masic, mandlin music; but there is very little desire to hear good music. And why is there so little

Music critics almost invariably condemn new composimeanwhile starved to death-the critics fall down and worship. When Beethoven's symphonica were first produced in New York the andiences used to leave disgusted recitals where his matchless string quartets are played, after two or three movements had been played. Everybody has heard of the philosophical Bergmann, conductor of the Philharmonic, who was one of the first to put Wagner on his programs. Friends complained to him that the andiences did not like Wagner, "Den they now "do" most emphatically. It is on record that when certain symphonies of Beethoven, Schubert, and Rubinstein were first rehearsed, the orchestral musicians rebelled, refused to play, or laughed at them, though in one case in London, Mendelssohn was the conductor.

If professional musicians and critica need so much time and repetition of music before they can appreciate it, ahall we blame the general public for its wholesale avoidance of concert halls? The situation is a peculiar castle to another, and amusing the knights and their would like to add music to his list of plensures buys a ticket for an orchestral concert. He hears pieces by professionals were unable to take in at first. He is pnzzled, bewildered, probably bored, and he comes to usually had scant honor done them till the dawn of the thenceforth avoids concert holls. Yet if that man could have been familiarized beforehand in some way with

Elaborate books have been written on "How to circles, when musicians of any grade were invited, to Understand Mnsic," "How to Lieten to Music," and so separate them from the guests by a cord stretched across forth, but the secret of the whole matter lies in REPETI-TION. Persons who have a modienm of liking for music To-day there is not an aristocratic drawing-room in can be made to appreciate a Beethoven sonata or a London that does not feel it an honor to have a great Chopin prelnde if they can be induced to hear them musician present; indeed, the custom is to make him the often enough. I once knew two young men who never lion of the occasion. Twenty thousand persons attended dreamt of going to concerta or operae. They had a Beethoven's funeral; emperors, kings, and hosts of the eister who wanted to become a mneic teacher. She played an honr or two every evening, and in a few years her brothers had become so foud of music that they eaved their eigar money for tickets, and soon learned to a great poet, general, or statesman had died the event enjoy the best music immensely. Their private musical

Writers on music too often dwell on the educational purport of certain entertainments in language which conloss. Theodore Thomas had not a few such experiences, more and more from year to year. - From the "Evilan"

### "AN INTERESTING INCIDENT."

BY AIMÉE M. WOOD.

A QUESTION as to the absolutely literal interpretation of composer's scores has been long a subject of controversy, and of late we hear still more frequently discussions of the subject, both pro and con. The rendering of the works of the classical masters without the least deviation, without annotation, or the slightest change of a single phrase, is considered by disciples of this doctrine of purism the only manner of reading to be followed or ON THE EXPEDIENCY OF PLAYING WITHOUT tolerated. Particularly over the instrumental compositions of the masters do they stand guard, resenting aa desecration the most minute alteration of text, expression marks, or phrasing. Change, addition or subtraction of embellishment, no matter how appropriate, or under whatsoever considerations, are decried as little less than sacrilegious. And even in the matter of operatic works of eminent planists during their performance, we find they are willing to tolerate scarcely more latitude.

On the other hand, a free rendering is practiced by certain high in authority; and so-called, indispntable proofs are presented by many less renowned, but equally studious musicinus to the effect that annotations and embellishments were not only allowed by the old masters, hut in the matter of the operatic renderings, absolutely advocated and expected. To illustrate the latter standpoint an interesting incident, narrated by a late noted opera manager, may be selected as one of many similar proofs set forth by the anti-literalists:

During a season of the performance of Mozart's operas in Sydney, N. S. W., in the year 1865, an aged musician was introduced to the manager, whom the latter soon ascertained was none other than the composer of the music to Lord Byron's "Hebrew Melodies."

The old gentleman, ao runs the narrative, called up many reminiscences of former days. Stories of Lord Byron, Mme. Pasta, Rubini, Tamburini, and Lahlache fell from his lips as if anecdotes of yesterday; it was like going back a couple of generations. At last the conversation turned upon the opera "Don Giovanni," given on the previous evening, and the musician expressed himself as pleased with its rendering, "save," he avowed, "that you have lost the tradition of the style of its composer. I shall be glad to show you the scores of that great opera, and the scarcely less important 'Nozze di Figaro,' annotated and embellished by Mozart himself, in his own handwriting, by which you may guide your singers in the next production." Later, he displayed the scores of both operas, distinguished by the rough but legible type of the period in which they were composed.

"These," said he, "are, as yon see, annotated, and I give you my word, by the great master himself. You will perceive that the modern manner of singing these melodies was not contemplated or intended by the compoeer. To the taste of the artists who should interpret his works Mozart left, and expected, the introduction of floriture and graces of their own, thereby enlivening the work and displaying their own particular excellences of cadenza, scales, volate, etc. For instance, examine this to that of an octave. air." Turning to the beautiful song, "Vedrai Carino," in "Don Giovanni," inetead of the plain melody, behold, a cloud of penciling !

"There," said the old musician, "you have the true Mozart style, and I shall be happy to teach your prima donna lirica, Mlle. Durand, who is a very clever girl, to give the proper effect to her part in the fnture."

'My dear sir," the manager represents himself as saying, "I am infinitely obliged to you, but if I should dare to have the music of Zerlina sung in that manner, I abould be hunted out of town by the critics."

"What! They would question Mozart's own embelliehments!"

"They would deery them at once as forgeries. A chaste simplicity is, in modern opinion, the distinguishing characteristic of classical music."

'Ah," said the aged composer of the "Hebrew Melodies," "I do not indorse euch opinion! It is a ainger's business to ornament hie music with all the resources of his art. Do you imagine that Farinelli, Caffarelli, or Mara ever eang the music as it was written?

ornament by writing his own floriture that this modern school of purists was thought of. There are no vocalists now. Mozart, sir," affirmed the great composer's friend and pupil, "would have langhed at them."

"I respected the old gentleman's opinions," remarks the manager, "backed as they were by the master's own writing, but, much to his disgust, I had not the conrage to give 'Don Giovanni' or 'Le Nozze' as Mozart intended they should be given."

### \_\_\_\_ LOOKING AT THE KEYBOARD.

BY E. VON ADELUNG.

WHEN we watch the position and especially the eyes a great and remarkable difference. Some will nearly bury the head in the keyboard; others sit erect, staring at an imaginary point in front of them; others, again, will slightly rock their heads from side to side, with a amile on their lips and an absent look in their eyes. Very few will hold the head naturally and move it but slightly when carried away by emotion. The movements of bead and body are often so peculiar as to arouse the suspicion of being studied, yet they are not, in reality.

To play from music has been long time "ont of fashion." Everybody plays from memory, and so, personally, it matters little how a player moves his bead or where he directs his looks. But the impression made on the public by such queer motions is often so disturbing and painful that it takes some time until the beauty of the music makes us, if not forget, at least overlook the peculiar movements.

But what we overlook or rather ignore in real artists, we justly censure in amateurs and the average profeaaional players. There can be no donbt that such habits are only the onterop of carelessness and neglect, and that the blame rests, to a great extent, on the teacher. It is the duty of a good teacher to prevent or to check the development of any bad habits exhibited during

playing. Every beginner will move his head np and down continually-up, to see the notes, down, to see the keye. And as his memory can not yet be relied npon, head-motion will continue until practice renders him so familiar with the different distances on the piano that his hands act without the direct assistance of the eye. Is the eye so indispensable in measuring distances that we must remain its slaves for years? How is it possible that the blind play ae well as those who are able to see? There must be a enbstitute for the eye, a guide equally reliable and trustworthy. The blind find all distances by feeling, and so can the piano player by neing the black keys as helps. By playing the first finger-exercises on black keye, the player not only acquires a correct position of the wrist and hand, but he becomes acquainted with the distances of a second np

Of course, good will, determination, and perseverance are indispensable requisites here as in everything else, but it can be confidently asserted that it does not take years, but only a few months or even weeks, to find distances on the keyboard by feeling. The time to accomplish this end may be greatly reduced by appropriate exercises and good management.

Some things, however, must not be overlooked. Not only must the body not change its position, except so far as it is absolutely necessary, but the angle that the arm forms with the hand in a slightly outward pocition must not be altered so long as the hands are not compelled to cross each other. This latter item was deemed of such import that Tausig, who possessed a technic equal to, if not surpassing, that of Liszt, called the attention of the pupil to it in his famous "Daily Exer-

We should like to add a third item, self-evident, bnt often overlooked; that of leaving the old key as soon as possible and reaching to the locality of the new key be- an amusement; for the artist it is different, for art ia fore the time when it must be struck. Especially should all, and life but a distraction.—Anton Rubinstein.

It was not until Rossini limited that extravagance of this principle be adhered to when one hand must strike a note of small value shortly before another note coming together with the note which the other hand must take.

It is impossible to overrate the advantages arising from the ability to locate keys, without the assistance of the eyes. The performer loses gradually the fear of missing keys; be "lords it" over the piano.

Finally, it secures an easy position of arms and hands and with it a graceful appearance of the whole body. It will be found that nervousness will be more easily overcome by the player who has acquired the power of locating keys without looking at the keyboard. It is not too strong to say that pupils should be trained to this practice.

### NERVOUS PUPILS.

BY SUSAN LLOYD BAILY.

MUCH has been said concerning pupils' recitals, but if the question were debated in the form of "to be or not to be," the strongest points would certainly lie with the affirmative side. From the very beginning of stndy there is nothing which causes the teacher more difficulty than having to contend with nervonsness in papils. It is the bane of all musiciane, professional and amateur alike, and must be overcome. Until the mastery is attained, the study amounts to nothing, for a nervous pupil is as likely to break down at a lesson as he is when playing before a large audience.

The teacher of such a pupil is handicapped in hia criticisms, because be feels that censure would not only make matters worse, but be unjust as well, since much of the wretched playing is due to nothing but uncontrolled nerves. It is a fact which every one of experience will verify that many pupils become so nncomfortable and self-conscions during lessons as to be abso-Intely unable to comprehend or even to see a single note of the well-studied page before them. There is but one way to overcome the difficulty, and that is by a judicions amount of encouragement, and insisting that the pupil play even when he is frightened.

Nervousness is not something to be indulged and petted; it is something to be overcome. It can not always be prevented, for the more musical and sensitive the temperament, the stronger will be the dieposition to excitement and nusteadiness; but it is perfectly possible, by the exercise of will-power, to control nervousness and to play excellently, even when in the horrors of etage-

The sooner a child learns to cultivate presence of mind and courage when frightened, the better for that child. The teacher who can animate his pupils with a spirit of brayery, and can make them ambitious to be conrageous, has accomplished an important thing besides giving them instruction in music.

Pupils should not be allowed to harbor the feeling that they are predestined to fail; they must be worked np to the "do or die" point and then allowed to go ahead.

If mortification results from a pupil'e recital, it is because of the idea in the minds of eo many people that these recitals are intended for display. The sooner thie idea can be eradicated, the better. Pupils' recitals are purely educational; they are not examples of finished performance, but simply opportunities for the student to gain experience in public playing to fit him for ordinary usefulness, and to make his stndy practical. Of conrse, it is hard for the teacher-no one supposes it is not; but the man or woman who has not sufficient pluck and grit to face the ordeal would not have sufficient firmnese to hold pupils steady through a trying evening, and certainly would make but a poor show as a physician, lawyer, or executive head of a business concern. Nothing worth doing in this world can be accomplished without some trouble to some one.

-For the world, life is a serious thing, and art but

### COMMENTS BY EMIL LIEBLING.

MUSICAL SALMAGUNDI.

III.

I HAVE had referred to me for some practical reduction to musical needs, or perchance the needs of musicians, two newspaper extracts, one entitled "Business Opportunities," and the other "How Shall We Make the Most of Life?" The first takes the stand that if a man simply brings to his work purpose, courage, and enthusiasm, he is bound to succeed. This must be taken with considerable allowance, for even an unsuc cessful fanatic may possess the above most desirable

qualities. The fact of the matter is that the old Latin proverh, "gutta cavet lapidem," according to which the drop hollows the stone, only applies to cases where there is an enormous reservoir of water furnishing the constant drop; in other words, there must be a solid storehonse of knowledge to hack the push and individual enterprise, in order to gain success; it is on this very point that our students find their fatal wreck. They are not willing to spend a sufficient period of time over their studies. Results, in order to he satisfactory, must he immediate, or they are not desired. There are too many lame ducks being helped over the fence all the time; too many people consider the world a debtor and responsible for their living, and they largely encumber the musical world with their dronedom. Young teachers just starting ont, with everything to be learned, would like to rank with those whose work embodies the experiences of a lifetime, and confidently expect the same reward for their immature lahors. As the German says, "Selber essen macht fett" (What you eat yourself fattens yon). Get your knowledge yourself from competent sonrces; digest and assimilate what you have learned; copy able masters at first, and then enlarge by your own individuality; and then second this acquisition by earnest work, and perchance you may live to he not only a ceived. He settled in New York and made periodic striking the base just before the treble. The effect is a good musician, hnt a successful one. This is hy no means synonymons, for the latter implies negative is not a game of grab, although the Lord is said to help those who help themselves, and as we all know, the hindmost in the race is always consigned to the evil one. As to the ability of "making the most of life," or, rather, to have life do its utmost for us, it depends upou what we cousider most desirable in life. The average person is satisfied with average success, average income, and average enjoyment, whereas the exceptionally gifted personality makes higher and more exacting demands on existence; the best advice for the large majority is to ascertain at as early a period as they possibly can what they can do, and do hest, and then develop in that particular direction, and it is safe to assume that their work will somewhere or other find a market. Perhaps those who live more isolated or in smaller communities get more ont of life, and preserve their individuality better; yet that does not always hold good, for our leading Chicago writer, Mr. Henry Fuller, tells

can not he said of our present writers, who lose themselves constantly in endless and needless changes of time, named three players. It would be invidious to begin

me that he wrote his most fanciful descriptions of life

a remarkable instance in self-conceutration and intro-

### THE ETUDE

When I was a young man "Blind Tom" was quite in vogne; one of his puerile tricks consisted in playing 'Dixie" with his right hand, "Yankee Doodle" with his left, and whistling another tune at the same time. He simply foreshadowed the modern virtneso who plays simultaneously two Chopin études with his right hand, while the left hand executes the same composer's waltz aud finneral march. The musical value of hoth performances is precisely the same.

tioual specialties, and lo and behold! how we all did fall heard, for he was announced as a Bach specialist. It is contrasted with really great achievements. just a hit obscure what the latter implies, but if it portended exclusive Bach programs, I am afraid his audiences would have taken to the woods very early. This country, after all, has a curiously correct instinct in sizing up men. I have in my mind now a foreigner who came among us some years ago and was quite well re-Deutschland" (just as at home). A very capable husihore his name; after a while he left his own school, clay feet, and the inevitable crash came; he gathered shunned. his Lares and Penates and returned to the Fatherland. where he will readily drop into the same position he

Godowsky is with us, for whom the piano never pos- a "rest." a remarkable instance in self-concentration and introspective faculty. All of which is feasible if you have
ceptional plantes of the highest rank. These people
sometimes happens, each performer seems to be aiming sessed any terrors, and who in every way is a most exceptional planars or the manager and a large people can at any time give sensational performances of extra-todrown the other, or both have apparently conspired cau as any time give "continue apparently confining to small the plane. Perhaps the cause of this display ordinary programs, a meaning age and the state of the sta is neture sere our users. It is not because the substitution of the substitution of magnitude; they want to the substitution of the substitution o In looking over the new music by contemporaneous where his conferes have already achieved success, but of the sensitive. Anyway, we would say, "Please don't In looking over the new music ny contemporaneous where new composers one is painfully struck with the paneity of no one need have fears on that score. They can safely do that way." Play nicely, clearly, reasonably, with composers one is painfully struck with the panetty or no one messa here have been comes a perfect unity of shading and rhythm; and be sure not only to ideas and lamentable lack of musical form. It is true

say, appearance tempty an another than the great masters made their own forms, indequally

avalanche of good, serviceable planists. It matters not
strike the first note of the finishing measure together,

what these may say about it, or what their managers wint that the great masters made their own forms, not equally important to realize that before they did this they had what these may say about it, or what their managers print that also to give the final notes or rests with simultaneous and approximate; their salf-imnosed "high-fallatin" along. selves constantly in endless and needness changes or unic, rhythm, and modulation, and the results are accordingly naming the rest, among whom the writer may, perhaps, dition ought not to be made too easy, nor a thing too by some with science of the front and Mary Ann they are easily disposed of as against the foreign comer, -Edunad Barke.

behind." Consistency is a very bright jewel in musical who has made a lifelong business or playing, who composition, and had better be observed by younger practices while we teach, and who plays better, because he does nothing else. Hence, the failure of the visitor as a concert attraction by no means helps the local artist, or proves that the American artist is gaining the ascendancy over the intruder, for if the average concertgoer, who does not care a fig for the nationality of the executant, but only for his individual enjoyment, does not relish the splendid performances of the foreigner, how can he be expected to pay for the inevitably less artistic offerings of the average local performer?

What a splendid example Verdi is giving to the musical world! At the age of eighty-five he has just published four important sacred pieces for soli, chorus, How times change! A few years ago it was only and orchestra, which are said to be a distinct evolution necessary for an artist to come from abroad, have him- and development of his great "Stabat Mater," pubself photographed in a fur coat, and play a few sensa- lished thirty years ago. Constant progress marks his career. " Aïda" began a new epoch, "Othello" and down and worship him! We were then called provin- "Falstaff" followed, and there seems to be no limit to cial; now we have run to the other extreme, and noth- his greatness. I hope to hear the latest works performed ing is good enough for ns. This proves that we have by some of our large choral societies. Here is an instance become metropolitan. As a matter of fact, this is an off where great ability and persistent working power are year for the visiting, as well as the local, artist. The coupled, and Mr. Verdi has had reason to be fairly satdull thud has evidently communicated itself to Enrope, isfied with the result of his labors. Mascagni, Leonfor two "handlers of the ivories," Siloti and Zeldenrust, cavallo, and the other pigmies of the new Italian school, who had meditated an invasion of our country, seem to who thought that they had safely planted the old man, have heard something drop, and have realized that the may now consider him their Nemesis. Even Boito and walking back to Europe is liable to be very had, hence Puccini sink into insignificance in comparison with the they ahandoned the trip. Siloti can easily be missed; many-sided Verdi; as for Marsucci, Sgambati, and the "flying Dutchman" we should have liked to have several others, their worst does not figure at all when

### SOME COMMON FAULTS.

BY WM. C. WRIGHT.

concert tours, always fairly successful, "gerade wie in uniform "terrnm, terrum" (accent on the last syllable). means synonymous, not the inter implies negative ness man engaged him as head of a conservatory, which coordinative power over the muscles, were it not easily Oue might suppose this defect to arise from a want of proved otherwise. It proceeds, no doubt, from a false which still continued his name as trade-mark, proving notion of style or expression, as this "fad" often infects that it might have heen as had hy any other name. He a whole community of players, and is especially obwas reputed to receive a fabrilons price for private lesservable when an attempt is made to play a choral or sons; all this time the man was swaggering around on other piece of slow music. This method should be

Another fault quite frequent is the playing of all held before he emigrated. And there are many more just length. Snrely, staccato quarters, eighths, and sixstaccato notes equally short, whatever their written hanging over the precipice—and they will go over; it teenths are not each and all to be as short as possible. The width of detachment should vary with notes of different length. Perhaps a good rule would he to give Reverting once more to the fruitful theme of the the other half in silence where round dots are placed foreign artist, I for one am free to confess that his over or under the notes, and one-fourth of their value in present temporary eclipse is somewhat unmerited. sound and the other three-fourths in silence when wedge-Now let us he frank for a few moments and discuss only shaped marks are used. Of course, very short notes are the planists. Raphael Joseffy may be considered hors de to be played as much detached as possible. It would cours. Then there is Madame Bloomfield-Zeisler, who not be a bad idea for the pupil to be impressed with the me that he wrote his most fanciful descriptions of the in Italy, as evidenced in his charming "The Cheralia" is a spinnedidly coupled virtuous, also endowed music fact that stacesto marks are actually indications of rests, ally in every direction most highly and a fault. We in Italy, as evidenced in his charming "The Chevalier of Pensieri Vani," at his dingy office on Lake Street, ally in every direction most highly; and, finally, Mr. and should be as carefully heeded as any character called

rhythm, and medutation, and the results are accounting.

Jamentable. Their works remind of the criticism made claim to occupy a hamble niche, for every large did not occupy a hamble niche, for every large did not occupy a hamble niche for every large d hamentable. Their works remind of the criticus masse. Claim to work, and the can hoast of possessing good planists by the score, but things, it ought to pass through some sort of probation.

Nº 2720

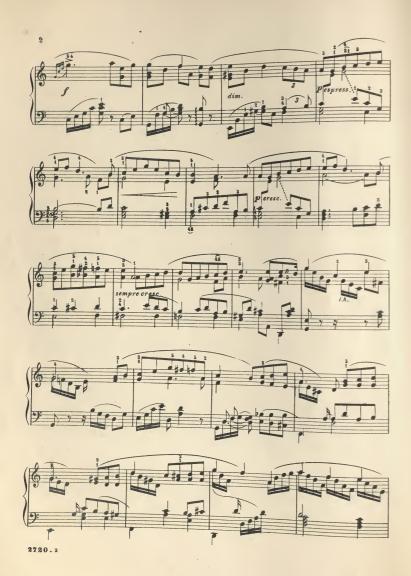
## PRIZE SONG.

(DIE MEISTERSINGER. WAGNER.)

W. J. BALTZELL.



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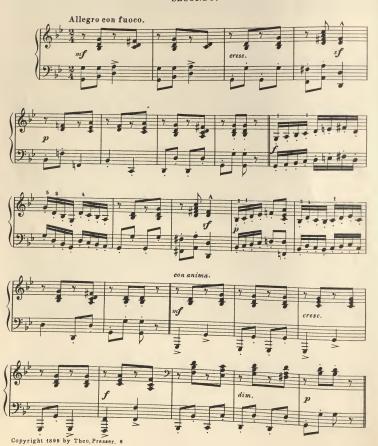


2720 - 3

## DANSE UKRAINE.

F. KIRCHNER.

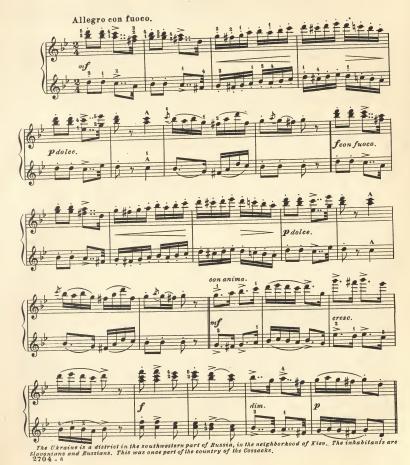
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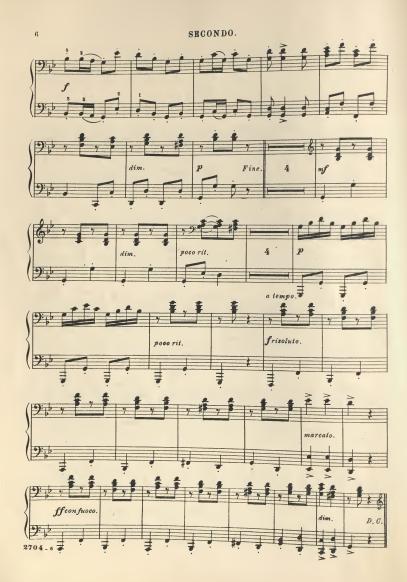


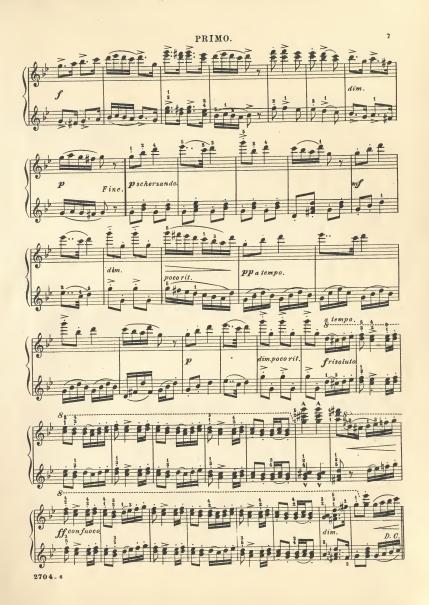
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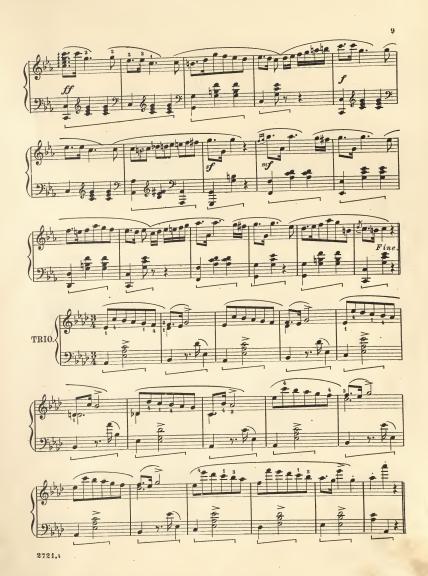
Nº 2721

IN FAIR POLAND.

MAZURKA.

T. L. Rickaby, Op. 9, No. 2.







Nº 2719

## FASCINATION.

## L'ENTRAINANTE.

GAVOTTE DE SALON.

Edited by T. von Westernhagen.

CARL WEBER.

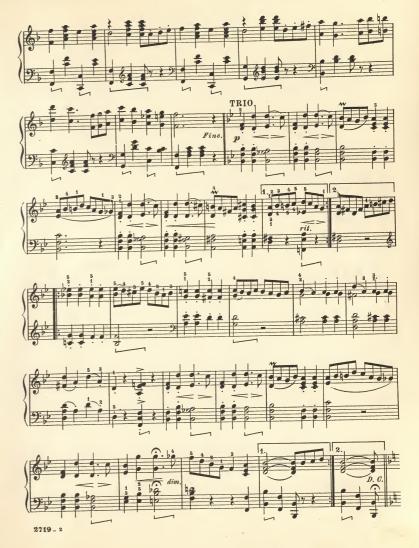




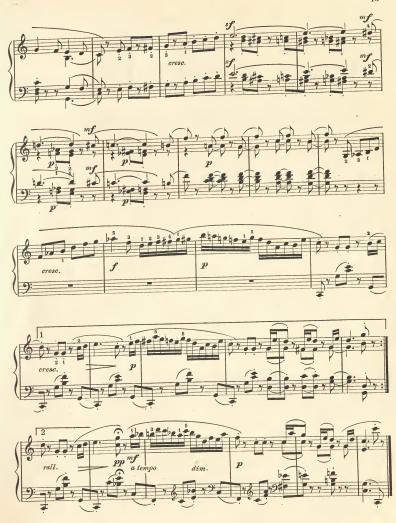








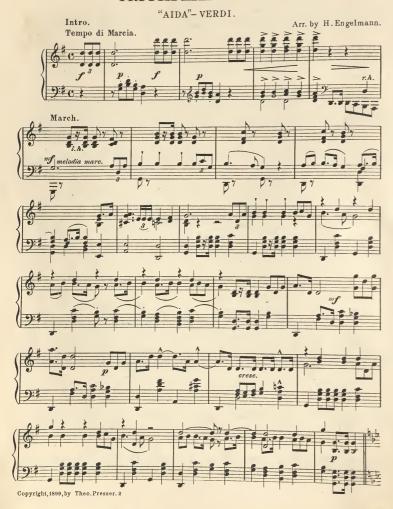
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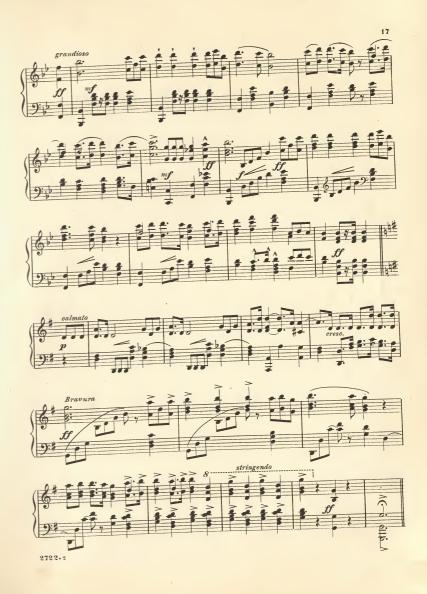


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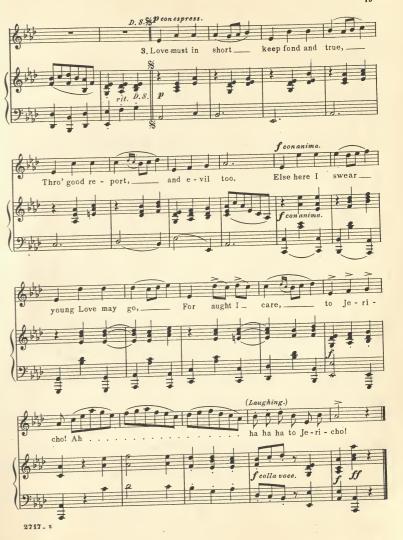
Nº 2722

## TRIUMPHAL MARCH.





18 Nº 2717 WHEN LOVE IS KIND. Old Melody arranged by A.L. Words by THOMAS MOORE. Allegretto. % Moderato. 1. When Love is kind, \_\_\_ cheer-ful and free, \_\_ Love's sure to find 2. If Love can sigh \_\_\_ for one a - lone, \_\_ Well pleas'dam I. con espress. But when Love brings \_\_ heart-ache and pang, \_\_\_ wel-come from me. to be that one, But should I see \_\_\_\_ Love givn to rove, Tears and such things Love may go hang.
To two or three, Then good-bye Love.



Nº2725

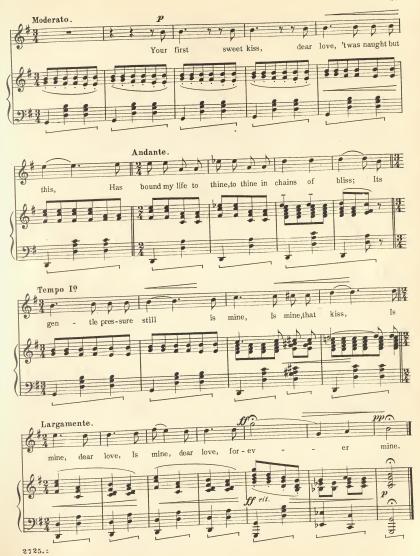
## FOREVER MINE.

Words by

Music by H.W. GREENE.



Copyright, 1899, by Theo. Presser. 2 This piece can also be had in sheet music in the key of G flat.



<sup>22</sup> Nº 2718

# The Dancing Sprites. Tanz-Geisterchen.

C. Bohm.



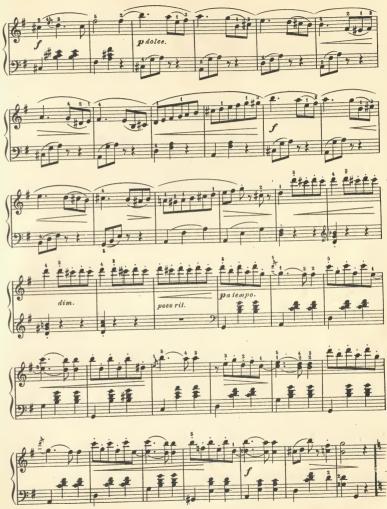








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### TEACHERS AND PUPILS.

BY GEORGE LEHMANN.

TEACHING is a separate and distinct art. Its higher successes do not and can not depend solely upon musical gifts. The really able teacher possesses hy nature or acquirement, or perhaps both, that same faculty of diagnosis which enables the physician to arrive quickly at the disease itself, and to decide, with the utmost precision, upon the surest treatment to effect a cure.

Kindness is unquestionably one of the first and most important requisites. Not that kindness which is horn of pecuniary considerations, hut rather that quick, warm heart-throb which seals at once the hond of respect and affection. And allied to the impulse of kindliness should exist that intelligence and discerument which first discovers the need of help in other forms than musical suggestions, and afterward delicately contrives to remove or modify such necessities.

The really able, talented teacher feels the pulse of his pupil. The stumhling-block in a pupil's progress is not always the absence of musical intelligence or mental alertness. If the experienced professional performer is frequently emharrassed by nervousness and auxiety, the pupil has not yet arrived at that stage of proficiency how much more easily prone to temporary disorders is the pupil who is anxious to do himself justice, anxious may be readily imagined that such reasoning often results to please his teacher, nervously eager to offer satisfactory evidence of earnest study! And just here the teacher's dnty-kindness-steps in to give relief and negistance

The administration of such kindness must often, however, be cunningly accomplished. It is an operation either telling in effect or utterly useless, according to the cleverness or clumsiness of the operator. To dispense such kindness successfully, it is of the greatest imthought he clearly understood hy the teacher; for the ability to teach well begins with, but does not end in, knowledge of the art which is heing tanght.

The responsibility resting on the teacher can not be overestimated. Correcting technical blunders and poor phrasing, altering the conception here and there—these are duties requiring only common intelligence and couscientiousness. Every pupil should be treated according to his peculiar talent and individuality. Ahove all things, the teacher should begin by firmly establishing in the pupil's mind purity of thought and purpose. He must allow no ostentation to germinate, no false pride, no inclination to exhibit ability at the expense of modesty.

In the earlier stages of technical development even assistance, to hattle with the difficulties which con- of friend. tinnally present themselves. It is not enough to say to such pupils, "Never do thus or so," or, "This is the hest and surest method," It is necessary to get at the very root of the difficulty. No real knowledge is requisite to string together meaningless hut high-sounding phrases. It is one of the simplest matters imaginable to mystify a pupil, and to do so with an air which mnrders all doubt. But it is indeed a serious and formidable undertaking to clear away the dense forest of difficulties which has overgrown the pathway of art.

A hrief and simple definition of a teacher's duties is quite impossible. The duties are too numerous; the cirenmstances and conditions too varying. But give a pupil the hest that is in you. Give him the results of a sacred trust; and in that hour when the young or inexstrength, the dignity, and the purity of purpose which the responsibility of his position renders imperative.

In view of the fact that teachers are so numerous ; that they all have their acquaintances, friends, and a circle of admirers, by all of whom they are lauded and recommended ; and that, as the general public is not in a position properly to estimate the worth of services which have not a clear and definite commercial value-dwelliug only upon such couditions, we have reason to sympathize with pupils, especially those of exceptional notes.

talent, and to wish that the difficulties and dangers which surround them might be lessened. But this is a question that must be passed over ; for it defies solution or modification. Some general euggestions may, however, prove helpful.

The first years of studentship are too often frittered away. Frequently, they are more valuable than any other period of the pupil's development; and, though they decide so much for the future, their importance is either underestimated or ntterly ignored. These first years mean much more than the acquirement of technical ability. They influence and develop character and amhition; and if they are years of earnestness and fruitful study, the future may he awaited with less anxiety, less dread of disappointment or actual failure. The immediate practical results of such beginning are less important than the lasting effects produced upon the character hy good discipline and conscientious endeavor.

Pupils are too much inclined to helieve that, heing pupils, much is not expected of them; that their work need he only sufficiently satisfactory to escape censure; and that they need not aim at the finish and good style displayed by the artist. In this belief they, unfortunately, are encouraged by their instructors, who are not very exacting in their demands, on the ground that where anything artistic may he expected of him. It in the destruction of artistic possibilities. The aim is never high, and the achievement is even lower than the

Then, the pupil should not be too dependent upon guidance at any period of his studies after a good groundwork has been laid. He should early develop the faculty of self-criticism, never contenting himself with mere aid or suggestions, but carefully endeavoring to reason out the principles that lie at the hottom of his education and portance that the pupil's temperament and manner of his art, applying these principles and enlarging upon them in all his work.

Close as should he the relations between teacher and pupil, and eager as the latter should he always to carry out the wishes of the former, yet should he early endeavor to appreciate that one day he must he independent of all support, and that the sooner he begins to think for himself, regardless of where such thought may lead him, the more rapid will he his development, the surer the road to artistic achievement.

Those pupils who do not early invent, and are content merely with heing taught; who never snhject their work to the knife of their own honest criticism; who are not eager to stamp their art with individuality ;-for those the hour will never arrive when the teacher cau resign his work of discipline and education, throw off the the most gifted pupils are nuable, without competent mantle of reserve, and pass into the cherished relation

To whichever branch of art the student has dedicated his life,-whether it be art of playing or singing,-he should always remember that true musical happiness is born of trne musicianship; that playing and singing are merely vehicles of expression, no matter how great the degree of perfection attained. And if these do not go hand in hand with thorough musical knowledge, the soul of the art itself is lost to them forever.

-Many pupils fall into the hahit of stumbling, of playing everything in an isolated manner. A good way to correct this is to make the pupil count phrases as measures-that is, suppose that the piece is a waltz in your own thought, experience, and observation. He is which the phrases are of four measures each: instead of counting each measure one, two, three, let him conperienced teacher first realizes the sacredness of this sider each measure as a triplet, and count the four meastrust, in that hour he hegins to equip himself with the ures as only four beats, ending his "wholesale" measure with the end of the phrase. In doing this he does not feel that he has come to an end of anything until he has finished the phrase. By thie method of counting there is a sense of continuity that compels him to keep on unbrokenly to the end. Besides hreaking up his bad hahit of stumbling, it makes phrasing more and more real and actual to him, and this makes him feel the musical content of what he plays, and thus leads him to give out musical thought when playing rather than meaningless

### A WORD OF ENCOURAGEMENT TO YOUNG PIANISTS.

BY C. FRED KENYON.

IT very often happens that a young artist who has at his finger-tips all the skill, and in his head all the knowledge necessary to enable him to become a knight of the keyboard fails to achieve anything like success simply because of some fault of character which he himself has never given attention to, and of the very existence of which he is often ignorant. How many of us have seen young men, fully equipped for the art-life which they are about to enter, fail miserably-seemingly, through no fault of their own? They have knowledge, technic, application, studious habits, and a desire to get Why, then, do so many of them fail to hecome famons pianists? and how is it that in nine cases out of ten they have to devote their lives to teaching?

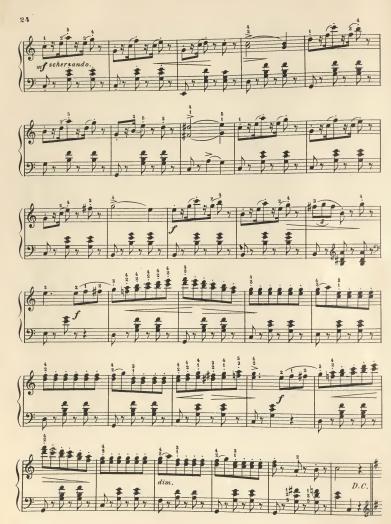
There are many answers to these questions, the first which is the everlasting one that the musical profession is terrihly overcrowded. Yes, but there is always room at the top! It is not necessary for a planist to have genius before he can reach the very front rank of performers, and very honorable distinction and much worldly success may he gained by pianists who have not a particle of genius. I think that all teachers of music will confirm this statement. We will take it for granted, then, that we have a young man, amhitious, talented, and full of the spirit of go-a head. He begins his efforts to make an impression on the public. Perhaps he gives a recital in one of the public halls, and issues tickets for the press. If he is modest and free from nervousness, he will next day see in the papers various notices, most of them awarding him praise as "a thoronghly sound pianist," hut none of them going so far as to say that he is anything particularly wonderful. So far, so good; his recital has eerved its pnrpose; he has secured a slight advertisement; he has shown what he can do, and he is satisfied. The next thing to do is to secure engagements. This is much cooner said than done. He tries to secure engagements, and, of course, fails; and in the meantime he has to live. Now, here comes the difficulty. He can not live hy his engage ments because no one will engage him; there is nothing else to do hut teach. So he glides into a daily round of hard work, and the chances are a hundred to one against his ever rising from thie position. He is discouraged, and in the future music means nothing more to him than teaching, teaching, teaching.

But a musician who has great strength of character, combined with an ardent desire to succeed, will take care that he does not drift entirely into teaching, hnt will persist in seeking engagements, and will persist until he gets them.

It would be well if our young pianiste would remem ber that anything reasonable can be accomplished in this world, if only the desire to accomplish is strong enough. Strength of character and the power to wait patiently are all that is needed ; true talent must tell in the end. Even our greatest pianists have had to wait years hefore success came, and you, who are not a genius, but have only talent, must not expect to become famous all at once. Paderewski himself worked for a long time without any adequate recognition, and if he had lost confidence in himself and given up the struggle, wearied and tired out, he would most likely at the present moment be earning his living as a teacher.

Of course, I do not in any way wish to decry the teaching of music : teachers we must have, and the profession is a very noble and honorable one. Yet, at the same time, those who have talent sufficient to enable them to make names for themselves hy interpreting the works of the great masters should not despair if snecess does not come all at once; it must be fought for, and provided the fighter has sufficient strength and patience, it is bound to come in the end.

-"As all matter is composed of atoms, so is life composed of opportunities; and the best life is that one in which fewest of the component parte are lost."



### VIOUSLY STUDIED WITH ANOTHER TEACHER.

[THERE are several interesting questions connected with the question of how to treat pupils who come to a teacher after having previously been under the justruction of another teacher. In order to throw some practical light on the subject the editor sent out letters to a number of teachers in various parts of the country and Canada asking for answers to several questions bearing on the subject. These questions and several replies follow,-ED. ]

- 1. When some one who has previously studied with some other teacher comes to you for instruction, what kind of an examination, if any, do you make?
- 9 What hearing do you adopt in reference to the previous instructor, as regards criticism or comment upon the character of his work?
- 3. Do you allow the pupil to continue with the pieces and études given by the former teacher, or do you immediately give new work? At what point do you begin your instruction-that is, keep right on from the grade the pupil has reached, or go back somewhat?
- 4. Do you use any special exercise to break them into your method?
- 5. Do you find better preparation to-day than you did ten or fifteen years ago?

### FROM E. VON ADELUNG.

- 1. HAVING been informed what pieces the pupil played last, I ask him to try a piece which I select from the file of ETUDES I keep on hand. If too difficult, I give him another, until I know pretty fairly what he "does not know.
- 2. If the pupil's work praises the teacher, I praise him; if not, I keep my own counsel; for the defects are oftener the fruits of laziness, carelessuess, or indifference than the consequences of the teacher's incapacity or omissions. The number of teachers who by kindness combined with firmness understand how "to bring a pupil round" is indeed very small,
- 3. Pieces which are spoiled can never he restored; therefore, I prefer giving a new piece at once. As to studies, not only my vanity, but especially my experience nrge me to give one of the books of my "Twenty-four Studies." But if they have just commenced some books of studies, such as Bertiui, Heller, Cramer, or Clementi, I defer my studies until some later time.
- I have a pretty complete assortment of studies on my shelves, among them those of Czerny of all grades and the four volumes of Wm. Mason's "Touch and Technic," which, however, partake more of the nature of exercises than of studies.
- I begin my instruction at the weakest point; the pupil must be supplied above all with what he needs most.
- 4. Yes. Most of them I have printed, or in manuscript; some I compose as the occasion requires. In fact, I appreciate exercises more than studies ; the latter, however, I consider indispensable in order to impart perseverance in playing difficulties, and muscular strength in enduring fatigue.
- 5. One ought to find it, and perhaps discovers it in a small number of "exceptions"; but not in the majority. The form changes. Methods have improved, but pupils-not. There is the same indifference to solid progress, the same antipathy to practicing, and I might add-mental work, as prevailed fifteen years ago.

### FROM W. F. GATES.

- 1. An oral examination or questioning to find the several recitations and arrive at his own conclusions. The pupil is not often competent to diagnose his own

but in the light of his former disabilities. Not by what less of what he may think is his grade. the teacher has made of him, but by what the teacher has tried to make of him. The pupil may have been will most thoroughly and easily fill his greatest need. pupil will realize it without my telling him. If they selves would like. are not, the less said about it the better.

- 3. I prefer that a pupil review, in the best shape in which he is capable, some of the work he has previously done. This enables him to present himself to me in his best aspect. I soon branch out into other material in order to keep up the pupil's interest and have him feel that he is making an advance. The whole thing is a draw him ont in order to find just what he knows about failure if the student does not maintain a lively interest
- 4. The only "method" I try to use is applied common sense. I'll admit that it is frequently hard to "break them into" good common sense methods, to quote the phraseology of the question. But if there has previously existed a good grade of common sense in the pupils, it will soon begin to show itself practically in their musical work. If they have previously been made up of whims, education or judgment, the "breaking-in" process is with their grandfathers (or at least with their mothers).
- 5. Fifteen years ago I would not have made a competent witness as to the preparation the musical world was getting. But I know I am giving enough better silent. preparation to my pupils than I received in my earlier study. But I suppose most teachers can say that.

### EROM d. E. P. ALDOUS

- 1. I FIRST proceed to find out how far pupils have gone in scales, arpeggios, etc. Secondly, then to find what is known of the bookwork of music, whether the rndiments are thoroughly known, and if any theory. This determines what grade the student belongs to ; what has to be done in the way of technic and of theoretical study.
- 2. I endeavor, so far as possible, to indorse the work done by previous teachers. If anything has to be radically altered, I try to do it in such a way as to avoid putting previous teachers in the wrong ; for I hold it to be one of the worst things for one teacher to run down or criticize another, except in the case of those who are obvious humbugs.
- 3. I prefer to commence with quite new work, unless I find something well begun. I endeavor to keep on the same line as the former teacher, if it seems the right one, by continuing to use the books already given if I approve of them. I try to carry the pupil straight on from the point arrived at, unless there are some radical faults to be corrected. I do not see the use in going back to a grade already passed.
- 4. I have certain special exercises, both in scale and arpeggio work, that I always give a new pupil nnless I find the scale and arpeggio work goes well in the way that has been already learned.

### EDOM WILLIAM BENBOW

- 1. My usual plan is to ask the pupil to play some piece not necessarily the last, that was studied. That will inference. I make no personal mention of any teacher. show how he stands as to phrasing, touch, pedaling, etc. A question or two as to key, signs, terms, and a scale
- 2. It is not necessary to criticize the method of the If the pupil has been neglected in these important matextent of the pupil's knowledge or ignorance, and abili-former teacher, for you must take the pupil just as he ters, I never hesitate frankly to say so, and frequently ties or disabilities. But it is not safe to take the pupil's stands at any rate, and it is impossible to say whether the pupil, for his or her own good, must return to the word on the latter points; for that, one must have heard the defects are due to former teaching, or native awkwardness, or what not. It is both uncharitable and unjust to criticize when one does not know the facts in
- 2. I used to be harder on "the other fellow" than I 3. If I think any of the pieces and studies formerly am now, and I doubt not that in a few years I will begin used will suit the exact conditions demanded by the 5. Yes, decidedly; at least, so far as competency in to think he was about right, anyway. A teacher should pupil's progress, I use them. I give the pupil what I teaching is concerned.

HOW TO TREAT PUPILS WHO HAVE PRE- be judged not in the light of the pupil's present abilities, judge is the very best for his present condition, regard-

- 4. I do not have any pet exercise, but give what
- 5. Yes. Studies are more musical and interesting, and him to blow a horn if he tried through all eternity. I they are better graded; and as music is being more and wait until I see what I can do with a pupil before saying more popularized, there is a keener interest and emulamuch about previous methods. In this respect, if in no tion. But, on the other hand, in my town school chillother, I try to do as I would be done by. After a while, dren are so overloaded with their studies that they can if my methods are superior to my predecessor's, the not find as much time and zest for practice as they them-

### FROM FRANK L. EYER.

- 1. In the first place, I talk to the pupil for about ten minutes, asking how many lessons he has taken, of whom, and what studies he has used. I endeavor to music in a general way, aside from actual performance on the instrument. Next, I have the pupil play for me. As a rule, he will play for you his favorite piece, so that one can get an idea of his musical taste and training in this direction. Allowing much for nervousness and want of practice, I note particularly the position of the hands, fingering, and sense of rhythm at this performance. A few more questions about the piece just played, and then I put a rather easy composition on the rack for him caprices, and nncertainties, without the balance wheel of to play at sight. Before allowing him to play it, however, I question him as to the signature, time, tempo, a tedious matter. It is like the time at which an educa- etc., and then, requesting him to connt aloud, I let him tion should begin—the breaking-in ought to have begun go ahead. This test reveals much, and I consider itone of the most valuable a teacher cau make.
  - 2. It is poor policy to run down a former teacher. If you can speak good of a person, speak ; if not, keep
  - 2 Ves and no. Where he has a book of good standard études I sometimes allow him to continue for a time with them, provided his progress is satisfactory. If it is n't, I get him to work at something I deem more suit
  - 4. This depends upon circumstances. If a pupil has not too many faults to overcome in order to come up to my standard, I allow him to go on from the point where he left off as nearly as possible. If it be necessary to put him back, it should be done in such a politic manner that he will be wholly unconscious of it.
  - 5. There is but one method, and that is the right one. Every teacher should have a little exercise to teach the staccato touch, legato, or portamento; to loosen the wrist, etc. Should a pupil lack in any of these, then the exercises must come in play.
  - 6. Yes. Especially is there an advance in musical taste. It is wonderful the amount of good music you will find to-day in out-of-the-way places. THE ETUDE and other musical journals have done much to spread the gospel of good music all over our land, and a higher musical taste and better methods of teaching is the result in nearly every instance.

### EROM H. H. DECEVEE.

- 1. I MAKE no oral examination. After the pupil has played a piece, a study, a few scales, or possibly other technical figures. I am able to discover the weak places and know what remedy to apply.
- 2. I simply refer to what, in my judgment, is neces sary for the pupil to know, and incidentally to what has been overlooked, letting the pupil draw his or her own
- 3. I always advance the pupil along the line of work commenced under a former teacher; provided, of course, and arpeggio form with accents will disclose a good the pupil is on the right track, both as regards technical nirements and general character of pieces employed. first round in the ladder.
  - 4. I have no special exercises, save as these may be necessary to use in meeting individual weaknesses, in which cases I construct them myself to meet the required

### FOUNDATION TEACHING.

DV DEDICE V JERVIS.

THE crying need of the times is for competent and thoroughly equipped foundational teachers. The day when any teacher was good enough for a beginner is rapidly passing away, and parents are beginning to realize that upon the first teacher rests a weight of responsibility as great, if not greater, than that which devolves upon any of his successors. The first teacher can be a power for good or for evil, as habits, either good or bad, formed by children are with difficulty eradicated in later years. Statistics collated a few years ago proved conclusively that only five per cent. of all the piano students in this country ever learned to play legato; the other ninety-five per cent. failed to acquire the most elementary principle of artistic piano playing. This truly is majority of the people. The street-organ now peran appalling state of affairs; but astonishing as these meates almost every town and village in the country. statistics are, I can, from my own experience, "go them It is no longer to be regarded only as the pest of the one better "

For the past eight years, as head of the music department in one of the oldest and hest known boardingschools for girls in New York city, I have had hundreds

tonohers

The number of young teachers who are doing excellent work is increasing every year-all honor to them for it; but are not many of my readers acquainted with at least one girl who, having taken a few lessons, feels competent to undertake the education of children in music? These are the teachers who are doing such incalculable injury to the pupils who come under their care.

What should be the equipment of the foundation teacher?

First. She should have a thorough education in music-that goes without saying. Second. She should have some knowledge of kinder-

garten theories and methods. Third. She should have had some experience in

teaching, either at a normal school or under the supervision of a good teacher. Fourth. She should have patience, tact, and a love

for and thorough understanding of children. If to all this she add a thorough knowledge of the and Technic," she will he at least competent to teach

beginners. Supposing the teacher to possess all these qualificapupil in the first year of study?

She should learn to read and play notes on, above, and below both staves accurately and rapidly. Then she should learn to form all intervals and chords in every key, and to name them hy ear when played hy the teacher; also to form the major and minor scales, and he able to distinguish all kinds of touch on hearing them played. In time-study she should learn to beat and play all kinds of time and all varieties of rhythm. She should be thoroughly familiar with right and wrong muscular conditions, and he able to assume and keep the former at will. Her fingers should he trained to promptness and perfect equality of up and down action. In touch-study she should attain a perfect legato, superas the various forms of arm, wrist, hand, and elastic touches and their combinations.

The elementary principles of phrasing, expression, and pedaling should be acquired. She should also he trained to memorize easily and quickly, and should develop a technic sufficient to enable her to play scales form, might well continue, and pnt a veto on all trash. as fast as, Maelzel Metronome, a quarter note=80, one, There is much good music—good in the sense of simple two, and four notes to a beat.

All these results should be attained by the average pupil, from eight to twelve years of age, with daily rel of the street organ as to peg the barrels out with practice of one hour, and two, or better three, lessons trash. There may be exclamations of horror at this a week. Talented pupils will do much more, and pupils idea, but the best music is not too good to give to the between the ages of five and seven (who really ought not rising generation. The ground floor of musical life it never coexists with worry or unsatisfied struggle. to he studying at all) of conrse much less.

THE ETUDE that is successfully carried out by teachers that I know the taste for good music grows by hearing good music. of, and is possible to every teacher who understands his Haydn, Mozart, Beethoven, and all the great composers business and will use modern and progressive methods.

### THE STREET-ORGAN AS A MUSICAL EDU-CATOR.

BY HENRY C. LAHEE.

ALTHOUGH the street-organ is the object of much scorn on the part of the educated musician, it is none the less a weapon of great power, and might be turned to good advantage in cultivating the taste of the great great cities, and it is well worth while to spend a few moments in contemplating the subject.

The reason why this is an appropriate time for such contemplation is that an edict went forth in Boston that of pupils from all over the country. In all the time I all operators of street-organs should appear with their have been connected with the school I have never known instruments before the Music Commission and the one pupil that could play legato when she came to me. Board of Police on December 1st and show that their in-Now, what is responsible for this almost incredible struments were in tune. Those that were satisfactory state of affairs? Undoubtedly, incompetent foundation should have their licenses renewed. Those that were out of tune were to be deprived of their licenses if the instruments were not put into satisfactory condition within a certain time.

It was stated that there were 330 licensed grinders of mechanical musical instruments in the city of Boston ; barrel-organs, piauo organs, hurdy-gurdies, orguinettes, and the squeezers of concertinas and accordions were included. On the day of trial 146 instruments were presented for the test, and this means that 184 organs-no doubt all ont of tune-sought refuge elsewhere. Most of them went to New York, where, we may snppose, people have no rooted objection to organs out of tine.

When we consider that the street-organ penetrates the slums and back alleys of our cities, plays before the farmhonses in the country, and may be found in almost every village, always surrounded by a crowd of delighted children, it is easy to understand that it must have a great influence in the laud.

Musical taste is almost entirely a matter of training or cultivation, and the barrel-organ begins the process of Clavier theories and methods and of Dr. Mason's "Touch training when the mind of the child is in a most plastic state. It reaches the children hefore they come under the influence of the public schools. It follows, then, that children who have been accustomed to hear music played tions, what should be accomplished with the average in time have received an important part of their education, inasmuch as they have not been spoiled for the teacher.

In former days we heard many good opera arias played on the street-organ, and stirring chornses-music of a good class. While we may now hear occasionally the intermezzo from "Cavalleria Rusticana," this is an exception, and by far the greater number of selections are cheap variety-show ditties, such as "Her Golden Hair Was Hanging Down Her Back," "On the Banks of the Wabash," "White Wings," or perhaps some "twostep," for the children of the poor delight to dance as much as the pupils of the fashionable dancing class, and the sidewalk is frequently called into requisition as an impromptu ball-room. These pieces usnally possess the legato, demi-staccato, staccato, and non-legato, as well merits of rhythm and melody; but, poor stuff as they mostly are, it is far better to have them played in tune than presented as a jangling mass of discords.

There seems to be no good reason why better selections could not be found for the street-organ, and the Music Commission, having made a heginning in the line of reand melodious as well as pnre-written by the great composers, and it would be as easy to adapt this to the barshould be solid. The musical life of the nation depends Philadelphia "Saturday Evening Post."

This is not at all a visionary scheme of study, but one upon the cultivation of good taste, and we all know how wrote for mankind, and not only for the few who are able to spend large sums on musical education. Then, again, mechanical instruments are now made with such a degree of precision that mechanically perfect performances of almost any music are possible. Let us have some of the best, and then a greater number of people will awake to the merits of musical art, for the difference between a Paderweski and a mechanical performance is a matter of art. The greater the number of people accustomed to hearing the best class of music, the greater will be the number of those who can appreciate art, and will strive to attain it. By all means let us regulate the harrel-organ, and get from it the best of which it is capable. It can he made a great power for good.

### AM I A GOOD TEACHER? HOW CAN I IMPROVE?

MUCH is said, nowadays, about competent and incompetent teachers. How can one distinguish between them? Have the teachers themselves a standard of measurement by which to discover whether they lack any necessary requirements of a good teacher? How shall they go to work to snpply what they lack?

The genius for teaching is as much a matter of birth as genius in any other direction. But since genius does not always supplant all details of education, and since the teachers of fewer gifts depend the more upon education, it is worth while for each to look at his equipment with some definite standard in mind.

According to Dr. Riemann, the thorough musician whatever his especial hranch, must have a well-trained ear, a practical knowledge of theory, and familiarity with esthetics and with the history of the masters and of form.

"A well-trained ear" must be able to recognize any imperfect or faulty intonation, tone-production as well. Exercises in singing and naming intervals and in writing from dictation, with careful attention to complicated rhythms and difficult notation, may be found in various text-books. The practice of following the score during performances is also useful, if it is really made a study.

"A practical knowledge of theory" means a knowledge not only of good part-leading (avoidance of illsounding fifths, octaves, etc., and choice of intervals), hut of the relations and sequences of chords, including modulation, and this knowledge must be applied in analyzing compositions and in playing from figured bassan old-fashioned, but most instructive study.

If one wishes to further his acquaintance with orchestral and chamber music-a necessity for the teacher who would not be one sided-there is help in writing harmony and counterpoint exercises where some transposing instrument replaces one voice; in playing from scoresthe simpler ones for voices at first, then string quartets, etc .- and in arranging four-hand music or organ music for orchestra, and vice versa.

For ignorance in matters of esthetics and history there is no excuse, with the large and constantly increasing quantity of sound musical works now within reach. Almost every teacher and student who sees this paper has read and thought of such study as is here suggested, -many have seen the text-books. If every one would give a half hour a day to systematic work in one of these three directions, what would he the effect on the general standard of work at the end of a year-of five years?

-Happiness never comes to the individual who makes the attainment of it a personal ideal. Happiness can never be made by the individual, by himself, for himself. It is one of the incidental by-products of an unselfish life. You can buypleasure, hnt Nature never puts happiness on the bargain counter. It is the undetachable accompaniment of true living. It is calm and peaceful;

BY ARTHUR WELD.

SOMETHING must be done to stop the deluge of the so-called "popular music" which is flooding this unhappy country, doing more harm in an evening than scores of conscientious, earnest musicians can accomplish good in a month.

what lies conspicnously on the counter, one finds a pro- and it is not necessary to spend more time in asserting fusion of idiotic and unmusical "coon" songs, a mass of badly composed two-steps and marches, and a general confusion of rubbish; and, alse, this is what "sells"!

Every one is a "composer" to-day; and position in 'composed' a two-step or waltz, "arranged for publication" by some well-known local musician. These wretched things sell, also, because one's friends, after all, must step up and buy in order that the gifted 'composer" can find the miserable tune lying on the piano when next he or she comes to call. But you will also find the "coon" songs on your friend's piano when you go to his honse, and the chances are that he will insist upon "rendering" a few of them for your

This may all seem trivial enough, but it has, unfortunately, a far deeper significance, and little by little the people at large have forgotten the noble melodies which used to interest and please them, and have sold themselves body and soul to the musical (?) Satan, who superintends the construction and propagation of this style of thing. Pass along the streets of any large city of a snmmer evening when the windows are open and take note of what music you hear being played. It is no longer the great masters, or the lesser classicists-nor even the "Salon-componisten" that used to be prime favorites with the boarding-school misses. Not a bit of be everybody's fight, so far as true artists are conit! It is "rag-time"-" coon " songs, skirt dances, and all the rest of the tawdry crew.

How can we regard this invasion of vnlgarity in music other than as a national calamity, in so far as the men- it be made sordidly. tal attainments of the nation are concerned? Is it for cago exist? Has all that the real workers-the pioneers - "Music." of American music-strove to accomplish, did accomplish, really been in vain?

Surely, no one will deny that music does influence people-almost all people-greatly ; and if that be so, and it is so, we should be careful as to what music is presented for their consideration.

This cheap, trashy stuff can not elevate even the most degraded minds, nor could it possibly urge any one on to greater effort in the acquisition of culture in you are endeavoring to cause an elementary musical achieved in the business centers. mind to appreciate Beethoven, you must not let him night, or you will find yourself the next day set back weeks in vonr work.

obstinate fashion that Bach is unmelodious, and that the us. works of the vaudeville composers are, to their ears, I used to think that New York was the cheapest place very tuneful; but this is merely a question of degree. in which to secure piano lessons, for it is no unusual

THE ETUDE

to Schubert and Schumann when in search of true melody and that seuse of relaxation and comfort which music at its best can bring to the most tired and fevered brains. There is certainly no repose in the stimulating vulgarity of a "rag-time" melody, or the debasing excitation of a "coon" song shouted boisterously by harsh, worn voices.

In other words, this evil actually exists. This plague If one goes into a music store to day and examines of trashy music is upon us, like an epidemic of cholera, that a disease the evil effects of which can be seen (or rather heard) every instant and in all places really exists. Let us rather plan a remedy, for remedy there must be, and the persons to bring about a change must society can be said to be assured only when one has be the actual musicians of the country; the men who love their art, and treat it as an art, not as a business. They are the only ones who can combat this thing, and they can only accomplish any tangible results by working together

Any man or woman claiming to be a musician and yet unwilling to go ont in battle against this musical vulgarity has no claims to consideration as an artist, and, indeed, in so refusing they are allying themselves with the "composers" who scratch this rubbish together, and with the public to which they cater.

In answer to questions certain to be promulgated as to what can be accomplished, I would say: The edncated musician individually ought to be the equal of many charlatans, but he must fight all the harder to make that superiority felt. He must force his individuality upon those with whom he is brought into contact, and he must fight to win. For the individual working in this fight there will be hard work and but little glory; but a great artistic reform can not be promulgated and completed alone by a few of us who write articles or talk noisily in the market-place. It must

The fight for noble standards and pure ideals in music must be made by the musicians themselves, nor must

At present our un worthy opponents have the best of the this that so many earnest, honest American musicians fighting, but if the musicians—the real musicians—will have spent their lives? Is it for this that the grand arm themselves for combat, and not leave the battlefield orchestras of Boston, New York, Cincinnati, and Chi-until this hideous bydra is stone dead, we may win.

### WOULD-BE TEACHERS

BY F. B. HAWKINS.

THE office of teaching is a high one, carrying with any phase. I do not deny that some of these melodies it many responsibilities, and it can not be taken up are vastly superior to others. Among those at present and followed successfully without much previous much before the public which are unobjectionable I thoughtful study. There are entirely too many so-called will quote the Chevalier coster songs, certain of which piano instructors in this country endeavoring to eke out (notably "Old Dutch") have just claims to considera- a precarious existence at teaching when they could tion as art products; or "Two Little Pumpkin Colored better employ their time in other vocations. I have de-Coons." which has the merit, at least, of harmonic in- voted cousiderable time and attention to this subject terest of an elementary description, and which is also within the past eight or nine months, my investigations written fairly correctly; "I Loves Yer in the Same Old covering territory in the States of New York, New Jer-Way." which is analogous to the Chevalier songs, and a sey, Connecticut, and Massachusetts, the smaller cities few others. Every one knows what the "best" in being the special objects of my research, for the reason music is, and I have always maintained that a person that I wanted to know just how matters stood in those who cares for music at all can easily be brought to an places. Besides, I wished to fortify myself so that I appreciation of that same "best" and a liking for it, could draw a comparison between the work accomplished But there must be no administering of antidotes. If in the sparsely populated districts and the success

If one should base his conclusions on the number of escape you and visit a vandeville show, even for a single piano teachers in the cities, towns, and villages in the States mentioned, he would at once declare that the United States is the most musical country on earth ; and, These people have such a strange idea of what the if there be the same number in proportion in other word "melodions" means. They will claim in an localities, no other nation cau ever hope to catch up with

very tunent; you should have little difficulty—if you go about it in thing to see advertisements stating that instruction can they are many and strong—"Self-culture."

THE INVASION OF VULGARITY IN MUSIC. the right way-in making such a person learn to regard be obtained for fifty cents a lesson, but there are places the "coon" songs with positive abhorrence, and turn within forty-five miles of the metropolis where the rates are only thirty-five cents a lesson, or five dollars a quarter of twenty lessons. Now, this is somewhat startling, is it not? And yet, if you look into the matter, you will see that it is not. In every instance where the rate for instruction was reduced to such a low figure I found that the teacher was either a very young girl or a middle-aged spinster who simply wanted some "pin money," or only gave lessons in music now and then, to "pass away the

In the thriving summer resort of Asbury Park I noticed one of these signs, which read : " Piano Lessons, 35 cents each." I immediately went in, and inquired for the instructor, saying that I had a little girl whom I wished to be taught the art of playing the piano. Then I asked :

"Are you from the city? and have you many pupils?" "No, sir; I am from the central part of the State. I've got only three pupils, so far ; but I should like to have ten, because, I want to earn enough money to get a bathing-suit. Of course, I can't teach grown-up folks ; I don't know enough "

It seems almost unnecessary to make any comments on such alleged teachers, but I must do so; for, as I afterward learned, a friend, who ought to have known better, actually sent his twelve-year-old girl to this incompetent and inexperienced teacher, because he thought it made no difference what kind of a person his child began with, so long as she learned something

The true office of teaching music in any department is the imparting of the art in the highest possible manner, irrespective of monetary gains. No one who is not thoroughly in sympathy with the art itself should attempt to give lessons on the piane or any other instrument. Beware of those people who follow teaching for the sake of making "pin money," or who do it "to pass away the time."

Music teaching is a serious vocation, and one not to be entered into thoughtlessly. It too often happens that pianists-both male and female-rnsh into teaching as soon as they complete their first or second quarter, under the mistaken impression that they can instruct beginners onite as well as old and experienced teachers. If the trnth be known, beginners should have the very best of instructors, for the impressions made in early youth are the more lasting, and such habits as they get then will remain with them for a long time.

I wish I might impress upon every ambitious but misgnided person to stop and think what he or she is doing before embarking in piano teaching. I would not have any one make a mistake in the selection of a business or a profession; but before any one decides to follow the livelihood of giving instruction in music, let him consider well his adaptability and education for such a career. Think what it means to guide your pupils safely up the heights of musical knowledge. The army of incompeteut teachers is already too large; therefore let no one thoughtlessly increase its numbers.

As well might a person who knows nothing of mixing olors attempt to teach painting as one who is ignorant of the rudiments try to give lessons in music.

Of all instruments the piano is the most abused, and it should be the resolve of every one to do what he can to stop this abuse. This can not be accomplished, how ever, until the number of incapable teachers is decreased But this will be a difficult matter unless each would-be teacher takes it upon himself or herself to ascertain the true office of this most important vocation.

-The blind flutist Dnlon knew 120 finte concertos by heart, which he had numbered, and any one of which he could play instantly upon its number being men-

-One must think often to get a good thought, and oftener to get enough good ones to count; and he must think on many subjects to think well on one. Too many are thinking for thoughts to have much value unless

### Studio Experiences.

COUNTING ALOUD.

E. VON ADELUNG.

Do pupils realize how much they miss by not counting aloud? Do they know that all the counting of the teacher does not advance them a tenth part of what counting for themselves would? It is not the counting alone, but the counting aloud, that does the work. In this way the player acquires the rhythmic accent-an accent that is hardly heard but distinctly felt. As an exception, however, may be mentioned here the counting of the little word "and." To insure the striking of the second eighth note exactly midway between the two counts the teacher will assist the pupil materially by counting loudly "and," but the pupil should never be made or encouraged or permitted to do the same, for it can be taken for granted that in the absence of the teacher that word "and," instead of being a guide, will mislead the inexperienced beginner. As illustrated here, the punil, without being aware of it, will count the first measure as written in 2, lengthening thereby the meas-

### (2) 1 2 and 3 4 1 2 and 3 4

nre of four quarters into five quarters. Teachers, do not count for the pupils unless they count loudly with you. If you do you can never be sure whether they count correctly in your absence. All the knowledge of whole-, half-, quarter-notes, and others and all the knowledge of rests and dots will not prevent grave errors. Truly, we teachers do not count loud any more. But the time has been-and, alas, gone !-when we did, and we feel still truly thankful to those of our own teachers who made us count aloud.

### PRIVATE PUPILS' RECITALS.

W I MCNALLY.

PUBLIC recitals in which only the more advanced pupils take part by no means discharge the duty which a teacher owes to his pupils and their parents. Those who cease their study before they reach the higher grades are thus debarred from the benefits accruing from the special drill in preparing pieces for public performance, and from the opportunity of learning to overcome nervousness and the fear of a disastrons failure when playing for others

The private recital, attended by none but pupils themselves, meets the need in this respect, and is possible with any teacher. Variety may be seenred by inviting one or two pupils of a teacher of some other instrument, or two or more teachers may combine. The gatherings should be of a social nature, where all will feel perfectly at ease. This will be sufficient incentive for careful preparation without causing the awful anxiety spoken of above, and is right in a line with what they are all striving for, and has this further advantage: that it need not be confined entirely to the more advanced or more talented pupils, but may be taken part in by all.

### A THACHER'S INFLUENCE. ATMÉR M. WOOD.

IN striving to instil musical culture and intelligence into the life of a child, a line of work moving side by side, yet differing from it neither in quality nor degree, is often overlooked or disregarded by the teacher.

"This ought ye to have done, and not to leave the other undone," might well apply to the majority who opportunities and possibilities, and by whom the fact great metropolis. that the responsibility of the position is twofold is but infrequently realized.

Such recognition, however, and its daily outward observance would accomplish wonders through cooperation with all efforts toward imparting musical instruction-a cooperation obtained through the effect of either she has not practiced, or has practiced carelessly, the teacher's influence upon the child's mind and char- or she has a foolish conscionsness of the teacher's pres-

be found to combine, to cooperate, and to harmonize, to also may be something very different. the ultimate of a successful accomplishment of all ends musicward.

To cite one single case in point : A child of a most peculiar temperament was, much against her inclination, and wriggling had their roots elsewhere. Then I forgot, placed with a teacher for musical study; and both teacher for a while, that I was a music-teacher, and we talked and instruction, as was evident during the first lesson, she was determined to antagonize so far as in her lay. Adding to an inherited morose disposition obstinacy and combativeness as well, she presented a personality which, although manifest in many children, proved the conrse of her experience. Many would have given up the of courage, patience, determination, perseverance, hope, faith, and the charity which is love, a change for the -better, and far from superficial, as time proved, was wrought in the pupil's character and disposition within a few months. In this work there was no aid, but entirely the contrary, from the home friends of the child, whose impatient and severe methods of dealing with her wayward propensities only served to develop and to confirm them.

Years later there came a day when as a successful musician she remarked to this teacher, "I owe what I have accomplished to your influence!"

### NEW INTERVALS.

H. L. TEETZEL

RICHARD STRAUSS, Brahms, and those other gentlemen who think they represent modern tendencies in music, will soon be relegated to a second class.

I have a pupil who has invented a new interval-a modern interval-and without any particular strain or effort on her part either.

This young lady has evolved the interval C-flat to Bdouble-sharp, counting npward. If her present unconscious talent for modern music develops with her years, some day she may do wonderful things. What do you

There are some things about this teaching business that tend to wear on the nerves.

### FOUNDATION TEACHING (?). T. L. BICKABY.

I REMEMBER a pupil who came to me after taking some little baby !" three months' lessons elsewhere. She played a simple little piece through laboriously, but correctly so far as the notes were concerned. After the lesson, and just as she was leaving, she paused and remarked that there was one thing she would very much like to know, and then astounded me by asking, "How do you know which is right-hand and which is left-hand music?" Oh these foundation teachers who do not build a founda-

### A STUMBLER AND A GRUMBLER

HELENA M. MAGUIRE.

THE time for regarding the pupil through a musical lens exclusively is now past. The music-teacher of to-day leaves the beloved "atmosphere" when occasion demands, and casts a broad glance over the neutral life of his pupil; with what good results has been proven by the interesting "reminiscences" which are so rapidly swelling our musical literature.

To imitate is the privilege of the humble, and some one has dared to say that more intimate and telling contain more than 1500 words. A contestant may enter results are gained in the closer fellowship and quieter culture of a suburban or even a village music circle are pursuing a vocation that is second to none in its than in those more scattered and disjointed ones of the

All this makes a rather pompous introduction to the very little experiences I am to relate, but it takes both large and broad thinking to obtain even little results.

First, then, if a pupil stumbles with regularity and persistence, it must be because of one of three things :

acter. And yet, though considered apart, the two will ence. Not at all. It may be any of these things, but it

After much experimenting with a stumbler, I was convinced that it was not any one of these things. From a musical point of view she was sound, and her errors school. No, it was no trouble to learn her lessons. Could she stand up and recite? Yes, pretty well. How about reading aloud? The answer came without hesitation: "I can't read aloud at all. I have to keep going back all the time." So there it was. A physical defect. most trying her instructor had yet encountered in the I at once remembered a case in my own school life, of a child who suffered from a lack of connection between struggle and retired from the field; but by the exercise, brain and tongue. We might go into psychology, and say that the "little brains," which they tell us form at the extremities of the body to relieve the brain of some of its work and enable us to do things mechanically, were weak

With this light we went to work again. New music was always dreaded; the first lesson on anything almost a torture. The pieces on which we could work with interest week after week were naturally the most productive of good results, for she was blessed with stickto-it-iveness, but the studies were always a jumble of stumbles, nntil they became reviews, when they at last went smoothly. Everything had to be literally ground in, my function becoming rather that of a patient, cheering on-looker than corrector, for she never let a mistake pass without correction; and when a thing was once in,

Another one, a tot of seven, refused to be analyzed by ready-made methods, so I had to leave the beaten track and talk myself down into her sphere of thought, with some alarming discoveries. At seven she was a disillusioned mortal,-a pessimist! Everything was hard to do; everything at school was either disagreeable or difficult. Santa Claus was not good to her; she did not agree with me that her list of gifts was a pretty long one; her Christmas tree was not large enough, and so on. After several of these surprises I decided that the way she say, for instance, to a fugue in the key of B-double-sharp took to, or, rather, did not take to, music was quite in major, on the theme C-flat, B-double-sharp, C three the natural order of her cross-grained little being. I cured her, so far as music was concerned, by keeping her rigidly at it, never relaxing one iota, or listening to a grumble or an excese. This method would have been fatal to an ambitious striving child, but it proves quite the one for this child, who does not find anything worth doing for itself; and I anticipate many pleasant remarks at the end of the season over the playing of "that dear

### PRIZE ESSAY COMPETITION.

THE annual prize essay contests, instituted some years ago by the publisher of THE ETUDE, have always attracted considerable attention. This year we shall follow the usual custom, and announce that we will receive essays for this contest until March 1st. The competition is open to all, without any restrictions.

Articles of a historical or biographical nature will not be considered. Essays in praise of music will not be of any value in this contest. Let the topic chosen be one that is practical, that bears directly on the work of the music-teacher, and that will give him ideas such as will tend to make him a more capable and successful teacher. While but four prizes will be awarded, we hope that all the essays sent in will be good enough to be used at some time in THE ETUDE. Stories will not be considered as available for prizes. The articles should not more than one essay.

Address all essays to THE ETUDE, 1708 Chestnut Street, Station A. Philadelphia, Pa., being careful to give, in full, the name and address of the writer on the mannscript, and marking it "For Prize Essay Competition."

The following prizes are offered:

First prize	\$25.00
Second prize	20.00
Third prize	15.00
Fourth prize	10.00

of shortcomings, and that "made in Germany" is a

first class trademark.

I did not make many friends on the steamer. As a cessors. graduate of ths --- Conservatory, and as one who had gained distinction for composition, I considered myself as a member of the Brahmin caste of artists, a candidate for the inner circles of the adepts. It is true I had not yet won fams, but that was certain to coms. I could not afford to make friends at random, lest they should prove embarrassing in the future. Like some of my artist models, I paraded the deck in an abstracted, moody manner, made sketches for motives of wind, wave, and sea in my notebook as material for my "Ocean" symphony, which should surpass that of Rnbinstein and excel Tschaikowsky's "Tempest Fantasia," and in other ways showed my artistic nature. I longed, Ob, how I longed for a storm, that I might catch the spirit of the wild shricking of the wind and the tremendous diapason of the wild hurricane, setting the depths of the sea into powerful vibrations! The storm came, but other motives claimed my attention-motives which can not be expressed by any means that man has at his command.

Ons evening, as a concession, I played for the ship's company, assembled in the saloon, one of the most difficult pieces in my concert repertoire, and was applanded in a most forced rather than forcible manner. Immediatsly after me a young lady played that airy tiutinnabulation, Gottschalk's "Last Hope,"-a misnomer, surely, for it would never save a man's life, musically and artistically, rather drive him to despair,-and was most enthusiastically recalled. I left in disgust at this manifest inability to appreciate the victories of technic and the power of great works of art, and played no more during the voyage. The passengers respected my feelings, and did not ask me again. As I could not go on home after landing, I came to the Fifth Avenue Hotel for the night, and here I begin my journal, which is to contain my experiences as an American artist in search of fame and wealth. I am terribly ambitions, and nothing but the heights of Parnassus will content me.

September 16th -Reached home this morning and found father and mother anxionsly waiting to see me after my long absence. Like my German friends, I called mother "Mütterchen," but she did not like it. Father thought my loose coat, soft hat, and tie with long, streaming ends rather "fnrrin appearin" or "play-actor like," and suggested that I should shave off that little "goatee" on my chin and take off that week's growth of hair on my cheeks. He supposed a man did n't dare to shave on board ship for fear of cutting himself. What a reflection on my Vandyke beard, of which I am rather proud! It is very artist-liks, you know, and had been trimmed to fashionable proportions or disproportions by an artist-even the knights of the or disproportions of a second proportion of the second proportion of th Then he added that he guessed the barber around the engagement, under my real name, at a small town some this summer. corner would ent my hair for the regular price, although fifty miles away. In order to get the chance I had to

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chists," and such people, but not for Sam Gardiner's boy in a New England town. Yet I thought mother seemed and father did not see her. Mrs. Lee and her daughter to introduce me to the New York public. We shall Mary came in the evening. The old folks have always have a big orchestra, and I shall play my own have a musical wife. The lark mates not with the to give music lessons to her daughter in exchange for

September 18th .- I was asked to play the organ in ths organist had played, at the morning service, some graceful nothings, piano-pieces transcribed, all froth and could tell from remarks I overheard. In the evening I worn out. Suppose I had taught so long as that, where gave them pure organ music-Bach's great A minor fugue and some of Rinck's wonderful contrapuntal stand the everlasting rattle of keys and the jingle jangls treatments of chorals. But they failed to appreciate it. of sounds from a keyboard suffering under the hands of I heard soms one say to another that he liked a piece a beginner. with some tune to it. Tune, indeed! Why Bach is an "endless melody," eqnal to Wagner's great discovery. It is strange how old Father Bach anticipated his sne-

shall one day placs me in the front rank as a composer; yes, I shall stay hers and teach for \$1.00 a lesson, which his instruction. Mr. Small and I are, of course, on a that board bill. I don't know which is the milder fate. level with each other-Mr. Small, who was never in abroad. Poor deluded people! As if any but the Gerhour long, I find.

locate in New York as a concert player and composer. It was a hard tug. Mother cried and father stormed. I had already cost him a "pretty penny," and now I wanted to spend a lot more in trying to establish myself ivelihood where I was certain to have friends. But I Czerny's "Velocity Studies," and so on, counting "one and, two and, three and " to children without one spark realms where art and art alone is known and worshiped. No! I will live and die for art, free and untrammeled by the chains of teaching beginners; my soul can not descend into the Averno where all is grind and where ths true principles of art ars uuknown.

have the support of the press. I thought the price the public" for fun, but for money, and artists and power. budding geniuses must pay the piper if they wanted the public to dance. I am afraid my money will not last very long. Mother gave me a little from her own private hoard, or I fear I would have been badly off. I have just about \$1000 left of my little legacy from my aunt. When that is gone I shall have to go to father again. I must see a manager and try to get some en-

November 1st .- My manager has not done anything

it was pretty long. Liexplained to him that this was the cut my regular price in half, and as receipts were less way musicians dressed in Germany. Both father and than expected, I had to make another cut, and after my ish ways might do for "fnriners," "Roosian anargets more than that from a day's teaching. I hope my manager will be more successful in making lucrative engagements.

November 10th.—We have arranged to give a recital concerto. I shall practice hard for two weeks. My landlady seems to be a little suspicions. She wants me my board-two lessons a week. That is \$1.75 a lesson ; a little better than Mr. Small gets at home. I will either have to settle that bill or change my boarding place-it I can. But my concert will put me in fnnds again. My manager is making demands on me constantly,

November 15th .- Practiced eight hours to day and am would I be? On the verge of insanity. I could not

November 25th .- One hundred persons were presentat American papers that a foreign label covers a multitude filled with melody to those who can understand him, my concert; how many of them on complimentary tickets I am afraid to ask my agent. I can't bear to think of the horribls fiasco. And that is not all. It took \$800 to pay off the account with the manager for September 23d.—Father thinks I should stay here at hall, advertising, and orehestra. I had to pay renteven home in our little inland city and teach. Yes, teach! for the piano I nsed. My landlady and her daughter Imagine my disgust. I, a virtnoso, with the powers of were present. I had to give them tickets, and this a Paderewski in abeyance, and a creative faculty that evening she again broached the subject of my giving lessons to her daughter-this time three a week. My stock seems to be on a toboggan sliding scale. I fear I father says Mr. Small, the church organist, charges for shall have to give the girl lessons or marry her to settle

December 1st .- Father has been here. What a boon to Europe, and only had one year in Boston, and one in have a sound head for business! He went over my ac-New York under William Mason, who has some new counts and found that the agent had cheated me to the system of technic that is far superior to what is taught extent of \$100. We sold my expensive studio furniture, pictures, rugs, wall decorations, and bric-a-brac, and mans can be leaders in musical matters. Lessons are au paid all my bills-not even neglecting my board bill. wish I had a better head for business. But I will not There was consternation when I said I intended to have to give that girl music lessons. The sword of Damocles has been removed.

December 15th .- I have begun to teach, and have three pupils, -not including my former landlady's daughter, and I get \$1.50 a lesson, two lessons a week, paid in in a big city, instead of getting to work and earning a advance. I have written home that I am working np a good clientele. I like that word better than that horriwas firm as adamant. My whole artistic future was at bly ruralistic term, "class." I can get along by the stake. I was not cut out for a teacher of finger-exercises, help of another money-earning opportunity just come to me. I "show off" pianos for a Fifth Avenne dealer.

January 6, 189-.-To-day I commence new duties as of the divine fire in them. My soul soared far above teacher in a fashionable school for girls. I will have these sordid things into the higher spheres and purer beginners-Plaidy, Köhler, Bertini, etc. Thank heaven, the days of Richardson are past!

April 1st .- The past three months have been so vexa tious and trying that I have written in my journal but seldom. But I can not keep away now. I must write, since I have no confident to whom I can speak. I am October 1st .- In New York. Was at the office of "The in love, and with a pupil, too! Oh, how charming she Mercury" to day and left a "write-up" for a full-page is! and what is more,—although I do not allow it to reading notice and my photograph, from which a cnt is infinence me in the least, -wealthy. If only she could to be made to go on the first cover page. The bill is be made to return my affection, how happy we would be \$500. These things come high, but it is merely an in- Our life would be perpetual sunshine, and I might vestment on which I will realize later. We artists must carry out my dream of becoming a composer virtuoso. Relieved of the sordid necessity of earning my daily pretty steep, but the editor said he was not "working bread, I could rise to the loftiest heights of technical

May 17th .- I have spoken! She laughed at me : at the idea that "a musician could entertain so preposterons a notion"! What had I to offer her? Oh, the pride and arrogance of wealth and social position ! I know now how Wagner felt in his early days. I know why he threw himself into revolution after revolution. If socialists and anarchists were not such a dirty, inartistic set of people I believe I would join them.

June 5th .- School is over, and I am truly glad,

(To be continued.)

### MAKING MISTAKES

BY MADAME A. PUPIN

A FEW months ago Mr. S. N. Penfield had a paragraph with the above heading in the columns of THE ETUDE devoted to "Thoughts, Suggestions, and Advice." It was observed that he assigned no cause for the persistent mistakes of the pupils, though he suggested one ance necessary to fit his small hands to the requirements remedy, and that was dash—the dash that carries all of the keyboard developed in him the power to conquer before it. This dash might not be possible to a timorons all other difficulties which lay before him-verily a pupil who was tormented by the fear of making mis- trinmph of brain over muscle. takes. It is obvious that if we wish to find a cure for certain ills, we should search for the canse and try to uproot that.

There are two canses for these persistent mistakes, and the first is they are practiced into the piece-that is, at sach repetition of the passage the same mistake or difthe first time, and also each subsequent time. The teacher should bring the pupil to see this for herself. Let him ideas that took something like coherent shape. set the metronome at the rate of speed taken by the pupil, and ask her to repeat the passage a number of room for doubt? What are the distinguishing charactimes, whils he sets the metronome one degres back (slower) at each repetition. At last the pupil arrives at a tempo where every note is played with ease and accu- any great extent a particular intellectual endowment? racy. Now, this is the tempo in which the pupil must practice until the habit of correct playing is formed. This progressing backward has been known to cure of my first thought. I wish I could get away from many obstinate cases; it shows the student just where analysis sometimes, and simply revel in pure emotionthe fault lies and how to overcome it.

The second cause is found in the formation of the and why I feel a certain way and not another. fingers are best adapted to the piano. When a hand real piano hand has short fingers, rather plnmp than little finger falls far apart from the others. This hand has no trouble in playing correctly. When taking a chord position,-as, for example, C, E-flat, A-flat, C,-the fingers fit the keys as perfectly as the corresponding parts of a chainless bicycle, which are said to be as perfect and accurate as art can produce. This hand will play right the first time and every time.

A tightly knit hand or a hand with "wobbly" fingers will find a difficulty in hitting the keys that the other highly colored enough to make the most gorgeous of hand never experiences. There is no certainty to the Oriental rugs, and this, they say, is what goes on in their of a rickety machine which has all of its screws loose; ravishes them, it captivates, it titillates every nervethese fingers never come down on the keys twice in the fiber of their sensory system as no other excitant can. same way; at each repetition of the passage the motion Is this to be musical? Then I fear I am not musical, of the fingers varies. The owner of such a hand is very and, what is more, I never can he. likely to get disconraged; he does not realize that the fault is in his hand, and he wonders that he does not thought I did-listening to music as much as any one always hit the key when he wills to do it. There is else; but I confess I have never been so emotionally disonly one thing for such a person to do; he must practice turbed as some of my friends in our private musical conhis passages a great many times consecutively, playing very slowly and with great care, making the motion of what they say, there is no more potent agent of good or the fingers uniform; he will be assisted by a law of nature which has revealed itself as follows : when a certain motion has been consciously repeated a number of times in exactly the same way, it will at last repeat itself unconsciously in the self-same way.

Here let me snggest a little secret which has great results. Aim for the middle of the key. If you aim at will probably strike it true.

Many persons do not understand that there is an ingenerally tell, by looking at a hand before it is placed on unusical person takes up at once. The trained musician

Mr. Wm. H. Sherwood; hut the indomitable persever-

### AM I MUSICAL?

ONE of those cold nights that we had in the early part thought that came up in my mind led to a train of lightens the toil of the day and the burden of life.

What is a musical nature? Have I one, beyond any teristics of a musical nature? Does it depend upon degree of sensibility to musical impressions? Is it to How far is intellect involved ?

These are some of the questions that came in the train alism, without wondering what it is that makes me feel,

This is how it started. I had been to an opera perhave a splendid hand for the piano; you have such long formance with a friend who has never, by any one, perature in winter is like that of a barn. Also, pianos fingers." This is a great mistake. When I was in the been deemed musical. We listened to one act. During Leipzig Conservatory, where there were several hun- the wait between acts hs hummed part of an air that dred pupils, I mads a thorough study of hands, and my the baritone had sung, and yet I could not have done so observation contradicted the general belief that long had I been asked. Now, if I am musical, why should the case not have been just the reverse? I can memorizs with long fingers is thrown carelessly on the lap, the a piece easily; I can jot down a melody played, sung, fingers generally lis parallel with one another. Such a or whistled to me, and, at times, even catch the prohand has to work to conform itself to the keyboard. The per key ; yet when I hear a melody played or sung it does not stay with me unless I consciously determins and who will never disputs the teacher's methods of inslender, and when thrown carelessly on the lap, the to possess it. And then I get not only melody but har struction. mony as well. Now, which is the more truly, fnudamentally musical nature, my friend's or mine? I must concentrate my mind to get what he seems unconsciously to absorb. Am I only intellectually musical?

Then another thing. Many persons will attend concerts and tell you how agreeably or disagreeably, how exquisitely or how torturingly, the music worked upon them. They can weave a whole chain of sensations, 'wobbly" fingers, any more than there is to the parts minds when they listen to music. It rasps them, it

I like music, and I enjoy-at least hitherto I always fessionals have owned to have been. If one dares believe evil than this abstraction which we call music.

For my part, I am disposed to be incrednlous when I hear such remarks. Every person is something of a poet, and the latter-day race of musical enthusiasts snggests to the cynically disposed doubter the question whether or not the early rhapsodists did not leave posterity or have undergone reincarnatiou.

It seems to ms that a thorough musical training must tumble off; butif you aim at the middle of the key, you take away that lively sensibility to the surface elements of music and compel the mind to take cognizance of the intellectual elements in a composition. The musician dividuality in hands, as much as in persons, and that looks for man's work, not spirits' work; hence he must different hands must have different training. I can concentrate in order to take in certain things that a non-

the keyboard, what kind of a tone it will bring ont of takes notice of many elements, such as the work of the the piano and what kind of training it will need. Un- composer, the artist, in all the details possible, while the pianistic hands can accomplish as much as the real piano nntrained musical enthusiast is attracted by the most hand, but at the cost of greater labor and patiences; still, salient point, the melody that is being snng or played. this enforced patient effort develops capacities in the The one is apt to think, while the other simply feels. individual which bring him valuable results. There But when it comes to expressing the degree of feeling, I have perhaps been few persons who have had more to very much fear that weak human nature yields to the conquer in the natural limitations of their hands than temptation to exaggerate its sansibility to musical impressions and thus magnify itself.

I fear I take a too intellectual view of art, but I know that I have never been ready to faint owing to the overpowering sensations superinduced in my nervous system by musical psrformance. I will not say that I have not attended soms performances when I would even have been willing to faint if I had not been able to get ont some other way.

Well, my reverie ended. I had not determined whether or not I dared consider myself musical in the ground sense of the word or only a musician by force of ferent mistakes are made, and the habit of making mis- of December I sat in my comfortable easy chair and training. I shall not miss the chance to appeal to all takes is formed. It is not reasonable to think that such listened to this howling of the wind outside. A warm to be honest with themselves, and not try to say how practice can result in accuracy. It does not occur to room, pleasant surroundings, and no work that I cared much they feel, but he content to know that music can atridents generally that a thing can be played correctly to do caused me to let fancy have full sway, and one and does make them better men and women, and that it

### WHAT THEY WOULD LIKE TO SEE.

BY FRANK L. EYER.

THE TEACHER

PIANO covers without tassels or fringe to fall down over vonr music.

Pianos kept in the warmest and most comfortable room in the house, instead of in the front room where the temkept in tune.

People who will not say, "How many pupils have you. Professor?" or, "Who is your best pupil?"

Pupils who will take fifty-two lessons a year and never ask to be excused for any cause except that of illness.

Parents who will taks sufficient interest in their children's music lessons to see that they practice diligently

### THE PUPIL.

Teachers who will not ask us to play scales or studies, but will give us pretty pieces instead, and never insist upon our learning anything we do not like.

Teachers who will not be cross and rap us over the knuckles with a lead-pencil. Teachers who will not be continually running down

our former teachers; who will not say to us, "If you had come to me at first," etc. We get tired of this. Teachers who will meet us on our own level, and not

talk way above our heads about things we know nothing of and can not know until our minds mature. Teachers who will show us how to do every little

thing and give ns a reason for it; who will make the study of music so interesting that even with a modicum of talent we shall be filled with a zeal for practice and a love for the art.

### THE PUBLIC.

Fewer long-haired musicians. We do not like to be bored. Will musicians please remember not to make their programs too heavy.

Players and singers with more ability and less conceit. Singers who prononnee their words distinctly.

An absence of mannerisms in singers and players. Less feeling of jealousy among the profession.

Broader-minded musicians who will give credit where credit is due. N. B .- As Artemus Ward would say, some of this is

"sarkassum."

-It is by teaching that we teach ourselves, by relating that we observe, by affirming that we examine, by showing that we look, by writing that we think .- Amiel.

### CHATS WITH VOICE TEACHERS.

III.

It is the duty of every teacher to get as far away from himself as possible, and as often as possible, if he would form a just estimate of himself and of his status, or if he would keep abreast of the times. There is no quality that is decirable but what can either be gained or improved hy giving thought to it. There is no quality in a teacher which ie more worthy of cultivation than hreadth. It is sure to be commented on, and a man's usefnlness and influence are measured by it whether he will or not. It is no less true that nearly every one ie sure that he is broad, and that all other men are narrow; and thie explains my assertion that it is the first duty of teachers to get away from themselves as far as possible, in order that just this question of breadth may be con-

Let us question as to the meaning of the word breadth. The men and women who think they are the only teachers who know certain points about the voice and voice-training are not broad; they are narrow. Those who find themselves adhering to principles which they recoguize as such because they received them as such when they were students are not broad. Such a reason ie not a sufficient one for the acceptance of principles. They must be modified by or survive the test of a varied experience, and that from both a near and a distant view-

point, before one can pin his reputation to them. Those who follow certain composers, to the exclusion of others, because they answer all the demands of their own natures, are not broad; they are in a rnt, and see of the successful essayist stamped therenpon, together only that which is reflected by their own preferences. They do not take sufficiently into account other natures and individualities. The musical horizon is a broad expanse, and is dotted by every conceivable type of ideal, which must be met and appreciated, virtues applauded, and evils condoned before one can presume to measure himself by comparison with them. They who confound emotion with expression, who sacrifice trnth for effect, who fight progress with prejudice, who make art conserve only financial ends, who fail to distinguish between April 1, 1899. If a general interest is developed in this motive and attainment, are narrow; they are wanting in the qualities that go to perfect the ideal musical character; they are, in short, unreceptive, prejndiced, and cast shadows when they should give forth light. All such may he well-meaning, thoroughly in earnest, and, in a measure, successful; but they are unconsciously robbing themselves of the luster which always accompanies a the field of mneical art.

It is not my purpose to discuss matters with teachers under discussion. This teacher has risen to commendable heights in some features of his work, hat is in error concerning the mode of treating the upper register of the as well as of much that might he called incidental female voice. His pupils all sing a perfectly safe and knowledge. Let us get clearly at my meaning by illus-nothing of the science of voice as we know it to-day. exceptionally fine middle and low tone, but the upper extreme notes are lifeless, devitalized, and colorless, where they should properly serve the requirements of stress and climax. His ideas of an even scale are imperfect, or his method of getting such a scale is at fault. Now, should he notice my observations in this particular, naturally he would say that I am the one who is narrow; but the facts as applied to this case are against him, for all of his pupils give evidence of this defect, while the voices of the pupils of scores of his confrères are hetter in this regard. His pupils fail where theirs succeed, and his reputation at large suffers from this fact. The anestion is, Should he not institute a rigorous examina- thoroughly for a special field. One song invites a study in a given time.

tion of this feature of his work? Probably he will not, for he claims that his tone is the only safe one to teach. But is not that the proof of his narrowness? If others safely vitalize the npper register, why can not he? And in view of his pupils, it is his responsibility. He is simply too deeply grooved in the rnt of his everyday andhour work to realize fully his weakness, and needs must get up, out, and away from it hefore it will etrike him

with corrective force. Of course, this is only a technical

point, but it has a practical hearing, and may poseibly

serve its purpose better than a page of generalities. Undonbtedly, teachers of the art are more conspicuous hecanse of their success than because of apparent obstacles to a larger measure of it; hnt our constant aim should be to hring about our highest possibilities, which will never be accomplished by passively accepting credit for our present standing without constantly striving to win greater respect hy increasing our efficiency. To be hroad, one must first be generous, for that is the only invariable adjunct of receptivity. Generosity first shows itself by inviting one's own errors to depart, and its next and higher office is to prepare the mind to see and to accept good from outward sourcee. Indeed, how much we owe to our fellows, and how little we become if we

fail to acknowledge it and profit thereby! In closing I would like to give this question a practical test, and I am going to make you an offer. Take notice that to the young man or woman pursuing the study of vocal music who will send me the hest essay on Robert Franz, not to exceed 1200 words, I will send four volnmes of his songs, handsomely hound, with the name with the words, "A Prize from THE ETUDE for the Best Essay on Robert Franz." If the paper possesses sufficient literary merit, it will also appear over the anthor's signature in the Vocal Department of THE ETUDE. Each paper, to he accepted, must he indersed hy the present vocal teacher of the sender. All papers mnst he sent to H. W. Greene, No. 487 Fifth Avenne, New York, must be accompanied by postage if they are to be returned, and will not receive attention later than

### CHATS WITH VOICE STUDENTS.

hroad-minded, liberal attitude to professional effort in the line of the proper literary accompaniment to musical study. I am too wise to expect the impossible of young students of singing, but it is only a step from prope to allow others to do their encyclopedia work for art is based. them. It is a lazy habit, and is destructive of memory tration.

of others, until we are fairly burning with a desire to look at the man as well as at the composer.

So we do, or should do, the following things : First consult the encyclopedia; then Groves' or Riemann's dictionary; then repair to the hest reference library to find what has been written of bis life and works in book form, and read up on the subject ; -and what will we diecover? First, that the happiest, most contented person in the world is the one who sits with a good encyclopedia or musical dictionary in his hands. Second, that before he has left his work he not only knows all that the books afford of the composer under consideration, but has had his attention called to a number of other persons and things which caught and riveted his attention, the salient facts pertaining to which will stick by him, and to that extent broaden him generally, which is what I mean hy incidental knowledge, above alluded to. Finally, he will know Franz. He will have seen a picture of him, and knowing somewhat of his development and mode of life, will he more deeply in sympathy with him in his efforts to express himself through his songs. Is it not a satisfaction?

In such a process the pupil finds an added stimulus to conecientious and artistic work; he feels his own reason for things. His teacher may tell him that a passage should be phrased so and sung so, which instruction, as such, the pupil is bound to respect; but he is no longer as clay in the hands of the potter. The living sense of musical comradeship and understanding is also doing its work; the spirit of the composer has reached his own, and he is lifted into an atmosphere of idealism as fascinating as it is gratifying, not only to the teacher, but to all who are able to recognize the spell.

Another result is sure to follow. He will be interested in his composer's poets; will discover who was his greatest inspiration by the frequency of his settings of bis verses, and the student, too, will be led to a knowledge of the authors as well as of the composer. Indeed, rightly pursued, the study of the vocal art can not be exceeded in opportunities for culture or in resources for pleasure and refining tendencies. By all means, young friends, when you take up a composer, take him up serionsly. Don't he satisfied with the dates of his birth and death, hut know him. If he is not worth knowing, his music is not worth singing. There you are, with a principle to which you will adhere with safety, and by adherence be saved much loss of time and unworthy

### SCIENCE AND THE VOCAL ART.

PRIMIND I MYER.

FOR a century or more the science of voice-or, rather, work, prizes for essays on other composers will follow. that which is called the science-has "rnn riot," as it were; and never more so than at the present day. It is strange that, in this last decad of the nineteenth century, when the trend of the best thought of the vocal profession is in the direction of a more natural, a more rational treatment of the singing voice, the My "Chat with Students" this month will be along scientists-I ehould say, the eo-called, or rather the selfcalled, scientists-chould become more scientific, hence less nseful, less practical, and more hurtful.

I would not have the readers of THE ETUDE think for from a personal point of view, but a fair illustration of that to the possible and the probable if one thinks for a one moment that I am opposed to the science of voice. the unhappy effect of prejudice upon the career of a moment of the real pleasure and profit afforded by a I recognize the indisputable fact that true ecience is the well-known teacher will serve to emphasize the point judicious course of reading. Young people are too underlying, the fundamental principle upon which all

> It is generally conceded that the "old Italian masters" made singers, though they knew but little or They did know, however, much of the art of einging Let ue suppose that we are studying a group of songs the art pure and emple, founded upon natural laws. hy Robert Franz; probably the name at the top of the They made great singers, which proves that one may first page will appear as "Franz" or "R. Franz." know the art of singing and yet know little or nothing How little a name suggests to us until we accumulate of the science of voice. Artistic singing is more mental facts which bring out the individuality of the man l than muscular, and more emotional than mental. The After we have grown a little in appreciation of the old Italians were an emotional and impulsive people, beauty and charm of his songs, the name, which at first and their inner, higher, truer, their emotional nature was only an empty sound that perhaps we had heard and temperament was the real motor power of the voice, often, becomes personal to us; we wonder who and what as it is to-day with all great artists. The old Italians he was; what is his status in the world of music; were slow but sure. We now know more of the true through what experiences he had passed to equip him so science of voice than they did; hence accomplish more

### THE ETUDE

The palmy days of the old school were the days of coloratura singing-of the flexible, florid style. Hence freedom of action and emotional impulse were developed, which largely accounts for the success of that school. With the advent of the nineteenth century a change came over the vocal world, so slowly and so quietly that it had the vocal profession in its grip, had it literally by the throat, hefore it awoke to the fact; and many, alas, of the fact that they are slowly but surely being done series.

to death. By honest, hard study and research that which is known as the science of voice, the phenomena of voice, was being discovered, not so much by practical vocalistssingers and teachers—as hy learned scientists; men who devoted their best energies, and their very lives, to their work. Scientists of all ages, as at the present day, were all right so long as they devoted their talents and energy to their own line of work. But scientiets of all agee, when they attempt to invade the domain of the practical vocalist, have, almost without exception, to nse a slaug phrase, "put their foot in it." So with the vocalist : when he attempts to base his system upon the theories of the scientist, he is sure to put his foot in it. Thus we find that that which should have had a wonderful influence for good on the vocal art has been in reality a hindrance and hurtful.

All through the earlier years of the nineteenth century, imagined they had discovered, what is known as the phenomena of voice, numerons vocalists, who were systems upon the theories thus advanced, true or false. The general tendency of all the systems thus formulated was to compel the phenomena of voice-a direct violation muscular systems of the present day. Result, throat epecialists are numerous and rich all over the land.

Artistic tone is the result of certain conditions demanded hy nature, not by man. These conditions are dependent upon form and adjustment. So far all appeal to the thought on this plane are, for the most vocalists, all teachers, agree; but here is found the parting of the ways.

The local-effort schools study to compel the phenomena of voice. They stndy, by direct vocal manipulation and control of muscles and of the parte, to do that which nature alone can do correctly; and this they do under the name of science. It might be interesting to state a few of the devices resorted to in order to compel the phenomena of voice. Locally shaping, puckering, and controlling the lips to form vowels; holding down the tongue with a epatulum or spoou, lifting up or pulling down the soft palate; putting sticks or corks in the mouth to hold it open; singing with a lead pencil between the teeth; locally raising or lowering the larynx according to the belief of the teacher, regardless of the laws of nature. Also, by direct and local effort, setting, fixing, and controlling all the breathing muscles of the body; "take a good hreath, hold, and get ready," etc.

Hear what has been said with regard to the tongue : "Science has proven that for correct tone effort the tongne should be drawn to a center position by the proper contraction of the muscles. Place the tip of the forefinger of the right hand on the surface of the tongue just inside of the last back under tooth of the left side of the jaw. Press directly downward, and oheerve whether the tongue yields itself under the pressure with little resistance." After a great deal of such instruction, as to pressing the finger down and pressing the tongue up, etc., the pupil is told, when the result is satisfactory, to sing a tone. Think of it! The same process is gone through with the soft palate, except that the ball of the is called the eecret spring of the diaphragm; the panting movement; tearing up paper into bits and throwing them upon the floor and making the pupil pick them np while holding.

A gentleman studying in Roston was asked by a friend what his teacher taught him. He told him about having to pick up the bits of paper from the floor. "Well, what of pick np the bits of paper from the hoor. "Well, what else does he teach you?" asked the friend. "He makes me hold my bresth and move the piano around the room," "Did you learn to sing?" "Well, no; I can't say that I did learn to sing much." said he, "but I did learn to move the piano like the d---.

### CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERIO W. ROOT.

XI.

HAVING paid our respects to the subject of addition aud subtraction, let us take a brief survey of some of the of voice-teachers to be trained in a department of art. are to-day sleeping and slumbering in blissful ignorance other pairs mentioned in the second article of this

Two of these may be treated together. They are: ohjective and subjective, and principle, not personality. be so long a process as it is usually made. Many teachers been under all the different schools of instruction may eively during the first year or two of their training, find wide differences in tone production and execution; during which time they feel themselves particularly but, if he note carefully, he will, for the most part, conscientious in that they never give a song. If during observe a striking similarity in one particular. Before this long period of attention to physical action they also describing this particular, however, let us realize for a keep the pupil's mind upon petty personalities of all moment how great a change is taking place in the atti- sorts,-rivalries, jealousies, trinmphs,-they will probtude of teachers toward their problems in general. The ably, at the end of a year or two, find that they have teachers employed in public school work instead of set made a very perfect joh of the pupil's subjectivity. ting their pupils the formal tasks of yore, now study with intelligence and scientific interest to bring a pupil's mind to the point at which it reaches out with interest due attention to the actions of diaphragm, glottis, etc. for the inetruction which it is proposed to impart. The teacher who is wise will include in his course such Those who read what piano-teachers have to offer in work as in a year's training will result in decided imagithese columns will realize that the time has come when nativeness, magnetism, sympathy, or, comprehensively, more importance is attached to the condition of the objectivity. Our public is not yet educated to a proper as at the present day, when scientists discovered, or pupil's mind than to the exact curve he gives hie fingers, or to the number of times per diem he strikes one are, for the most part, satisfied with subjective performnote with the ring finger. Indeed, the first lessons for ance, an exalting of personality over principle, if the longing for something tangible, immediately based their plano-playing are now sometimes given without touch personality be an interesting one. A handsome, welling the piano.

> stance, that the pupil should couceive the pitch and general conditions of a tone clearly before attempting the emission of the sound. But even those pupils who have been under the training which makes constant part, nniform with others in the particular under consideration. Whether the mind of the pupil has been directed by a teacher, or whether it has followed its own inclinations, it will almost always be found turning inward rather than ontward during singing. In philosophy the term "subjective" is used to denote a conscionsness of one's own proceeees and statee, while "objective" denotes a fixing of the attention on something external to one's self. It would seem that, for the most part, whether the instruction he obtained from high or low cources, from established schools or fledgeling professors, in a musical center or in a remote locality, and in whatever country, the result is almost invariably subjective singing. The pupil's own personality is more interesting to him or her than the art of expression, and physical achievements assert their claims to attention more easily than does the imagination.

A gentleman of education and capacity who had learned to sing after a fashion, away from centers of culture, recently came to a large city to pursue his vocal studies. At first he displayed a great deal of eagerness to hear the eingers of the city, a privilege which he had long looked forward to. However, he soon manifested a growing coolness in his desire to attend musical performances. Upon being questioned as to his impressions, he replied, "I am much disappointed; everybody seems bent on showing you how it is done." This meant that where he looked for music and expression, he found mechanism and self-consciousness. He asked for bread and received a stone. The singing that he heard was subjective, not objective. In his view the singers were thinking primarily of themselves, of their technical achievements, and of the impression these made upon the listener, thus asserting personality fatal to that nnity of spirit which it is the artist's business to bring about between himself and his audience, and in which alone the principle of art can thrive. This is the mental attitude which is all but universal. There are, of course, exceptions. Sometimes an honest, earnest, enlightened sonl shines self-forgetfully forth during musical performance, and you perceive the glow which comes of imagination and feeling; but these exceptions

are generally self-made. It would seem that little, if anything, is done in the vocal studios to develop this side of the subject.

These remarks do not apply to those who have attained to training for dramatic purposes, for in that, objectivity is the main purpose; but this class hardly includes one in a thousand of those who put themselves in the hands

It is necessary that the pupil should be conscious of the physical processes up to the point of knowing how to use the vocal organs to the best effect; but this should not One who has occasion to examine pupils who have plume themselves on holding pupils to exercises exclu-

Now, this is wrong from every standpoint. It is as requisite to develop mental conditions as it is to give gowned soprano, with a fascinating manuer, or an ador-In the domain of voice culture the appeal to the able tenor who poses effectively, answers the requiremind is, of neceeeity, conetantly made, and oftentimes is ments of most listeners without reconrse to genuine art. of nature's laws. Result, the prevailing local-effort quite correct, according to pedagogic rules; as, for inthe public to a desire for something better.

### QUESTIONS AND ANSWERS

Mrs. B. C .- The Tonic Sol Fa System of sight-singing will probably not become generally used for teaching yould music in the public schools of America. We assumethis from the trend of activity. While the Tonic Sol Fa literature is increasing, other literature for the same purpose is increasing with even greater rapidity, which places that system at a disadvantage. There is no question, however, but that the principles of that eys-tem, in the earlier grades of public school work, are hecoming hetter understood and appreciated, and incorporated so far as possible into the work. If this ques-tion was asked to aid the teacher to decide as to whether or not time would be well expended in learning the eys-tem, I should emphatically answer, yes; ou the principle that every system of value has strong adherents, and the more thoroughly one is equipped, the more successful they must become in a competitiou for leading

- I. J. G .-- I would advise you to get Abt's "Singing for your haritone voice, and use it with Sieber' "Fight Measure Exercises" for the same voice. If the rinted syllables, known as Graun's cyllables, contained in the latter (which you mnet buy in a foreign edition) occasion you any difficulty in the pronunciation, a personal letter will gladly be answered, making the way easy for the pronniciation.
- A, H. M,-I should first take the young lady to a physician, and ascertain definitely whether or not the health of the mucous membrane had heen impaired by the catarrh. If not, half-voice use of any of the stand ard solfeggies and vocalises, the latter to be sung with syllables rather than the vowel "ah," will eventually tone np and strengthen the vocal condition to your eati faction. The Behnke & Pearce book, properly under stood and taught, is the best work for such a case.

  |[Further questions on this subject colicited.—EDITOR.]
- U. M. F.-The writer has never used any particular author in teaching his pupils sight-singing. has taught hy the old "movahle Do" method have usually had their early exercises written for them and printed exercises selected to meet the requirements of individua cases from a very extensive library of solfeggii, vocalizes, and repertory. The encess of a sight-singing teacher de-pends not npon the teacher, but npou the pupil; those who desire to learn to read will do so with even very meager material. Unless pupils are industrious, sight-singing will not be acquired, even though a library of excellent helps and methods were at their disposal. The most convenient book yet published for giving the pupil a clear idea of the application of the "movable Do" to the different keys is called "Primary Elements of Music," by Dr. H. R. Streeter; published by Oliver Ditsou.

Mason's "Touch and Technic" that have been received charges will be added. since the appearance of the January issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technic," send in your name, also the names of any teachers you know who are using the system:

R. W. Jackson, 67 Lenox Road, Brooklyn, N. Y. Mrs. Carrie E. J. Heaton, Pomona, Cal. Miss Jnlia C. Hall, Cartersville, Ga. Paul McFerrin, Cameron, Mo. St. Clara Academy, Sinsinawa, Wis. Seattle Conservatory of Music, Ravenna, Wash. Mrs. Fannie E. Miller, Stillwater, N. Y. Augusta Wilson, Unionville, Mo. Vesta E. Wood, Aledo, Ill. Mabel Simonds, Watertown, S. Dak.
Mrs. John C. Owens, Southard Street, Trenton, N. J.
Miss Carrye Fair, Elmer Street, Trenton, N. J. Muss Carry B. Skillman, 48 Ewing Street, Trenton, N. J.
M. Eleoek, Boonton, N. J.
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4.5 To those of our subscribers who would like to have the gems of Grieg's music we make a most excellent offer at this time. We have an "Album of Grieg's Music," published abroad, which is gotten out in the finest manner, with an excellent portrait of the anthor on the fly-leaf of the work. The volume contains sixtyfive pages of music. Only the most popular of Grieg's family, compositions are in the volume. The "Norwegian Bridal Procession," the "Album Leaf," the "Humoresque," and the very best of his lyric pieces appear in

We have only a limited number of these albums, which sell for \$1.50 retail. So long as our lot lasts we will send them postpaid for 50 cents only; if charged on account, the postage will be additional; hat if 50 cents cash is sent, the postage will be included.

In all there are twenty one pieces.

Grieg is becoming more and more popular as a composer every day, and this is a rare opportunity to become acquainted with the gems of his music without very much ontlay.

RIEMANN'S "Dictionary of Music" is still ont of back orders during the present month. 45

WE will soon publish a new "Sonatina Album," edited by Mr. Maurits Lecfson, the distinguished planist and teacher, who has gained a justly-deserved reputation for careful, thorough and practical work in editing It is the very backbone of a musical library. the classics. The aim of this new work is to present to teacher and player something pleasing, and yet of real practical value. The old-heaten track of Knhlau and

tina albnms now available. in the work, with suggestions in regard to analysis, the the best of our American musicians, teachers, and comwhole design being to supply teachers with a good working introduction into the classics and classical forms, and, at the same time, music that can be played and enjoyed for its own sake, and not because of mere didactic value. Not one dry page will be found between the covers of this book.

As usual, prior to publication, we make a special offer of a low price on the book, which offer will be good for studies is always shronded in lovely music. Horace hnt a short time. We will send a copy of this "Sonatina Albnm," postage paid, to every one who sends 25 cents for the book. Customers having good, open ac- why the drudgery of acquiring facility on the keyboard WHEN the children of the home can play a few gospel counts can order this book and have it charged at the can not be made pleasing. This, we claim, has been hymns and two or three marches and dance, the less

THE following is a list of the names of teachers of special offer price, but in such cases transportation

in the December and January numbers, and should sent by the same writer. It is contended by many that appeal to many of our subscribers. Our deductions to it is the duty of every musician to cultivate two things. clinbs are most liberal. Thus, two subscriptions, which even if no great talent for either exists: One is to comare regularly \$1.50 each, can be had for \$2.70; a club of pose something, simply to test his mettle; the other is to twenty, for \$1.00 each. Those who are interested can write of his art. Every musician nnrses this secret have a premium list sent to them. THE ETUDE has amhition. The greatest good derived is personal develnever been more popular than to-day. The increase in opment. If a subject is not clear to you, the best thing circulation this winter was much larger than at any time to do is to write about it. Investigation will clear up in the previous history of the journal. Papils realize any douhtful points. The matter of publicity is secthe henefit of the music pages; teachers feel that it is ondary. If the productions never see the light of day, an advantage to nrge their pupils to subscribe, while they have nevertheless served their purpose; at least they themselves are able to gather new and valuable so far as their anthor is concerned. The contest, to ideas on teaching. Every music-lover onght to read which all are invited to contribute, is an opportunity or THE ETUDE. We have a number of special attractions incentive to those who require a little urging. for our readers in preparation. The standard hitherto maintained will be adhered to most strictly. What we desire is that every teacher and every pupil of music may know of THE ETUDE. We are now offering the most liberal inducements to subscribe. Let every teacher call a meeting of his pupils and present the matter to them. This can be done at the regular pupils' recitals. We will send a number of sample copies for this purpose. THE ETUDE is a journal that can go into every

WE are now in perfect condition to fill orders for any piece of music. Our stock, now that we have added that of William A. Pond & Co. to onr own, is one of the most complete in the country. We can fill orders with the greatest rapidity and accuracy. We open accounts with all teachers in good standing ; we protect the interests of the profession in every way in our power; we reject accounts from pupils and do not accord them any special privileges; the best editions only are sent; onr "on sale" plan is a great henefit to our patrons. We solicit the patronage of all music-teachers, whether one or a thousand miles away, feeling confident that we can give satisfaction. We can save six honrs and more to customers in the South, Southwest, and West over print. We are in hopes that we will he ahle to fill all New York service. Send for our catalogues and terms. 45

> WE have just received a large stock of Grove's "Dictionary of Music." This work is in four volumes with an extra volume of index. The retail price is \$25. We make most liberal terms to any one desiring the set.

> > 4.5

WE have in "press a set of "Studies for the Piano," Clementi sonatinas has been avoided. Newer and fresher hy A. Schmoll, whose works are considered by many material has been selected, and at the same time the competent critics as the most useful and pleasing of any idea kept in view was a work less difficult than the sona- of the modern writers. The contents of the volume were selected from Schmoll's complete works, and A short account of the sonatina form has been included edited by Mr. Ernest R. Kroeger, of St. Lonis, one of posers. They are carefully graded, heginning about grade II or III, closing about grade V or VI, on a scale of X. They form a most agreeable supplement to Mr. Mathews' "Standard Graded Conrse." Schmoll is a delightful composer, always refined, always interesting. His fund of inspiration is marvelous, many of the studies heing genuine poetical gems. The technic of these said, "You must make the useful agreeable," and that seems to be Herr Schmoll's motto. There is no reason

done by Schmoll in these studies. They will be published in a number of books. We will make an advance offer on them, so that every one can have an opportunity of examining them without much outlay. For 20 cents we will send one dollar's worth at retail, and pay postage. When the amount is charged, we do not pay postage. Those of our patrons who receive regularly our new music "on sale" will receive them in our monthly packages. We only desire to state that we have something valuable, and teachers should know of it.

THE prize contest for essays is on, and will soon close. This is the best month in which to work up clubs for The details of this can be found in another column. It THE ETUDE. Onr liberal preminm list was published is open to every reader, and more than one essay can be

> 44 THE work of W. T. Gates, "In Praise of Mnsic," is one of the neatest books ever issued from our press. It has 365 quotations from the best authors on music-one for every day in the year; just the book for a table in a studio where pupils gather and wait for lessons, for a prize at a pupils' recital, or for a gift book.

45

DURING the past month we purchased the entire stock of W. A Pond & Co., of New York city, with the exception of their own publications. This is one of the most important transactions in the sheet-mnsic trade for many years. Pond & Co. will, in the future, devote themselves to selling only their own publications, just as the great majority of the large publishing honses are doing at this time; among them, John Chnrch Co., H. T. Gordon, and S. Brainard's Sons Co., who have all given up the retail business.

The tendency in the music trade at the present time is to separate the publisher from the dealer, thus following the custom of the trade in Enrope, where the publisher is seldom also a dealer.

The stock purchased from Pond & Co. is one of the largest and most varied in the country. To make room for it we have taken another entire floor over our present rooms, thereby almost doubling onr capacity. We have this stock all in order, and are ready to fill orders from it.

This large increase to our previously ample stock will enable us to fill orders with the greatest promptness and despatch, since we now have on hand everything that is in demand. We can, without any hesitation, affirm that onr stock is one of the most complete in the country.

A few figures in regard to this music will no donht prove interesting to our patrons. It required five railroad cars to bring it to Philadelphia. If the pieces which make up the entire lot were placed on top of one another they would make a pile 1500 feet high. If the pieces were laid end to end they would cover a distance of 780 miles. The value of this stock at retail price is \$390,600.

- 1

THE ETUDE for March will contain an interesting account of Leschetizky's special ideas on teaching, by Miss Mary Hallock, of Philadelphia, a pupil of the celehrated Viennese master. The story, "The Transformation of a Genius," will be concluded, and another series of very interesting replies on the subject, "How to Treat Pupils Who Have Previously Studied With Another Teacher" will be given. The regular departments will be found up to the usual high standard.

45

ever look forward to a better musicianship and finer market. playing. The former will employ a music teacher a Volume I is grade I and II; Volume II will contain term or two, the latter for from five to ten years for each child. The music journal comes in here and helps to enlarge the numbers who belong to the cultured class.

WE are constantly receiving letters, and in nearly every issue of THE ETUDE we answer, in the Question and Answer Department, questions about advanced work on the reed organ. We publish four volumes of melodion: studies, fully annotated, with minute directions for all the special reed organ effects, edited by Charles W. Landon. Send for copies.

VALUABLE results come from inducing advanced pupils to read THE ETUDE. They find that the very things that their teacher is presenting to them are indorsed by the leading musicians. This gives them faith in their teacher.

ALMOST three hnudred pages of the best music are given in THE ETUDE every year, and these pieces are an sufficient music for teaching purposes, enough to keep the papil interested and advancing. Parents appreciate this feature from its economical side.

WE desire responsible agents to solicit subscriptions for THE ETUDE, those who can give all or the greater part of their time preferred. We offer liberal cash commissions or preminms, furnish free sample copies, and aid you in every possible manner. Write to us.

WHEN ordering any of our publications not directly other channel more convenient to you, -be sure that rhythms and a prevailing minor character are almost you mention that you desire the Presser Edition, as a invariably found in the music of the Slavonic people. number of our works, owing to the care and manner cessful; and successful things always have imitators. 45

ALL of the supplements which have been given in the past with THE ETUDE are to be had from us, printed on heavy plate paper from the original, 22 inches by 28 inches.

These are the most spitable ornamentation which it is possible to get for the musician's studio or home. We sell them for 50 cents, well packed in a roll.

We can furnish the pictures framed from \$2.50 up, or we can furnish simply the four pieces of the frame all mounted, ready to be put together, for 60 cents and 80 cents,-the first a two-inch plain oak frame, and the latter a two-inch ornamented oak frame. Transportation is not included in these prices.

THE "Sight Reading Album," by Charles W. Landon, is meeting with a large and growing sale. It sets forth a new idea in a most practicable manner, which is expressive reading at sight. The introduction to the work fully explains the workings of the mind in sight reading, and the music pages are, perhaps, the finest music in the easy grades which has ever been gotten together. They have been selected with a view of making sight reading easy, and also to give a superior collection of easy pieces.

The work is meeting with a hearty reception, and is being adopted by leading schools and the leading teachers as a standard work in their teaching.

Volume I contains eighty pages, and retails for \$1.00; volume II is being prepared, and nntil it is on the market, which will be within a month or so, we will send, postpaid, to all those who send cash in advance, as additional

THE ETUDE mnsical are satisfied. But a really mnsical family never Do not delay sending in your advance orders for volis not found in songs so frequently as can be desired. It missian feels satisfied with what their children can do; they ume II, as it will not be a long time before it is on the is also a song to he need apart from any more teaching

> material in grades II and III. 1.0

(soprano edition). These exercises are, perhaps, the most in tones. popular of any among the best teachers.

The work we can thoroughly recommend to all voice teachers. They form the very first exercises for the development of the voice. The retail price of the work This offer will positively be withdrawn at the end of the present month.

### MUSIC IN THIS ISSUE.

RICHARD WAGNER is a melodist-even if some critics seem to doubt it-as trnly as any who pose under that term, but he did not write in that style at all times. The" Prize Song " from the popular opera," Die Meistersinger," is an example of Wagner in his happiest vein as economy to pupils and a help to teachers in giving them a writer of melody that remains with the hearer. The transcription in this issue is condensed from the complete aria, and gives the leading themes in a simplified arrangement. This air is considered one of the most beautiful ever written, and will prove a favorite with all

"DANSE UKRAINE," by Th. Kirchner, is a splendid example of the characteristic musical spirit of the Slavonic race. In the days when Poland was the bnlwark of Christendom against the Mahommedan Turks, the Ukraine was inhabited by the war-like Cossacks the finest horsemen of their day. They were a wild, turbnlent race, given to drink and wild revels, in which the from us,-that is, from your local dealer or through any dance played a prominent part. Strongly marked

"IN FAIR POLAND," by T. L. Rickshy, is written in with which they have been published, have been suc- one of the most popular dance forms of to-day-the maznrka. It will be found full of characteristic features, hoth in melody and harmony. The Poles were the inventors of this dance. We feel sure that this piece will be very popular.

"FASCINATION," by C. Weher, is in the ever popular gavotte rhythm, and well deserves its title, for the melody progresses in such a way as to accentnate the peculiarly attractive lilt of this dance. It calls to mind a group of merry dancers with no thought but for the moment of enjoyment. It is to he conceived and played

"ELFIN DANCE," by A. Jansen, is a heantiful example of the poetry and grace of this composer's work. Those who have read "A Midsummer Night's Dream" will have no trouble in picturing, in fancy, the revels of the fairy people. Delicacy and the utmost poetry of expression must be woven into the playing of this piece.

ONE of the gems of the opera "Aīda" is the "Triumphal March." In this number we print a very pleasing and simple arrangement, hy the popular composer, H. Engelmann. The melody of this march is one that "sticks" in the mind of the hearer, and as arranged presents a piece that will please in the family circle or

"WHEN LOVE IS KIND," an old melody, arranged by A. L., who is the mother of Liza Lehman, the popnlar composer of the music to "In a Persian Garden," is a song within the reach of the average voice of medium range, and will be found well adapted to teaching purposes. The words and music will be found well suited to each other.

"FOREVER MINE," by Mr. H. W. Greene, editor of the Vocal Department of THE ETUDE, is thoroughly many copies as desired for 25 cents each. If cash does modern in style, and will be found very useful to teachnot accompany the order, then postage will he charged ers in developing the power of clear enunciation on tones in the medinm part of the voice, a quality which rlan opera, "Hunyadi Laszlo."

value. It is artistic.

"THE DANCING SPRITES," by Carl Bohm, is one of those melodious pieces which this popular composer never seemed to have failed to produce. All the quali-WE have recently come in possession of the plates of ties which have made the compositions of Bohm so poputhe "Voice Training Exercises" of Behnke & Pearce lar are to be found in this graceful piece. It is a picture

### HOME NOTES.

THE "Presto," of Chicago, has issued a splendid "Presto Yearis 60 cents. We will, however, make our usual special offer on the work for this one month at 20 cents each that offer on the work for this one month at 20 cents each that offer on the work for this offer which is particularly valuable to the music profession and offer on the work for this offer which are wisched with the particular was a small particular that will be provided by the particular that will be provided by the particular that we will be provided by the particular that we will be provided by the particularly valuable to the music profession and offer on the work for this offer which is particularly valuable to the music profession and the particular valuable to the particular valuable to the particular valuable to the particular valuable to the particu musicians, cuts of buildings devoted to musical purposes, and pictures of fancy.

MR. E. R. KROEGER, of St. Louis, received very flattering notice from the local press on the occasion of the performance of his over-ture "Thanatopsis" recently. The work employs a solo viola, and is intended to be a representation in tone of Bryant's celebrated

FREDERIC W. ROOT, of Chicago, has arranged several lectures o great value to students of music and to musical organizations. Two of the topics treated are "The Real American Music" and "The Resources of Musical Expression."

THE Brooklyn Oratorio Society, Mr. Walter Henry Hall, Conductor, is to give a performance of Verdl's "Manzoni Requiem," February 1st. A strong quartet of soloists has been engaged. biographio and analytic program has been prepared by Mr. J. Francis Cooke, a frequent contributor to THE ETUDE pages.

MR. CHARLES S. SKILTON, of the State Normal Schools at Trenton, N. J., has arranged a series of recitals on "Modern Russian Music." " Righteenth Century Music." and " A Midsummer Night's Dream," with Mendelssohn's music.

MR. W. L. CALHOUN, who was abroad for some time, studying under several eminent teachers in Berlin, has reconened his school for piano instruction in Carthage, Mo.

MR. WALTER N. DIETRICH, who makes a specialty of Russlan music, has been engaged as a teacher in the Philadelphia School of Music, Miss Kate H. Chandler, Principal.

EDWARD BAXTER PERRY left Boston in October for a concert trip of forty dates, beginning with Providence, R. I., and ending at Omaha, Neb., including points in New York, Michigan, Illinois, Kansas, Nebraska, Iowa, and Missouri. Last month he started on a Southern tour, which will occupy him until the middle of March. The remainder of that month and April he will devote to a number of short trips in the vicinity of Boston, playing upward of a hundred concerts before May 1st.

MR. E. A. SMITH, Fargo, N. D., and a number of his pupils gave the eighty-sixth musicale of Fargo College, January 18th. Mr. Smith gave a short talk on musical topics in connection with the

A STUDENT'S concert will be given at the National Institute of Music, New York city, February 15th, at which Mr. Frederic Bran-deis' "Impromptu in C Major," which was awarded the prize for composition in the contest instituted by The ETUDE last year, will be rendered.

THE "Sunday Herald," of Baltimore, Md., recently gave a note m Mr. Henry Schwing's work as a teacher and musician. Mr. Schwing came to this country in 1846.

MR. CARL FARLTEN'S work in Boston is meeting with marked success. Six new classes have been organized since the holidays and the hall used for recitals has been remodeled, now having seating capacity of about 150. Mr. Faelten gave the first recital in the new hall January 5th.

THE Los Angeles Conservatory of Music held its certificate and medal concert during the Christmas bolidays. The prizes were presented by Mrs. Emily J. Valentine, principal,

SEVERAL of Mr. Wilson G. Smith's pupils gave a successful recital at his studio, in Cleveland, recently. It is a great advantage when a teacher's room is large enough for informal recitals. Pupils feel much more at home than when they go into a regular concert

Me William H Suppleson played with the Paus Orchestra in New York last month, giving the Schumann Concerto in A-minor, Op. 54. He also played recital engagements in New Brunswick, N. J., and Ponghkeepsle, N. Y. His series of recitals in Chicago, which began in December and will close in March, introduces composition by Dr. S. N. Penfield and Frederic Brandels, whose names are well known to the readers of THE ETUDE.

THE faculty of the Bollinger Conservatory of Music, Fort Smith, Ark., gave an interesting concert recently.

THE musical department of the Virginia Female Institute, Staun ton, Va., is doing good work, judging from the programs received from Mr. F. R. Webb, director.

Mr. Louis C. Erson called at THE ETUDE office last month, on his way to deliver lectures at Wilson College, Chambersburg, Pa., on "Folk Music," and at Cornell University, on "The Orchestra."

MISS ALMA POWELL has won some very flattering notices for her singing of Erkel's difficult aria for soprano in his celebrated Hunga-

on application. To responsible teachers we will send of examination any of our publications at special prices.

2570. Engelmann, H. Op. 340. The Re

2576, Read, H. L. Valse Brillante, Grade

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A good, modern march, with a vigorous, attractive melody, and rich harmonics. It is well adapted for entertainments or the family circle.

IV

An effective concert waltz, full of character and rillians, while at the same time not very difficult, it is just the piece to give an ambitious pupil for neentive to work.

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A very useful duet for the church or social meeting.
Both voices are given interesting work and the song
will be found thoroughly attractive.

A piece that exactly conveys the idea of the title It is simple in design and sweet in melody.

A piece that should prove as popular as the well-known "Dorothy." Both hands have interesting work.

The general rhythm is similar to that of the gavotta.

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2642. Court Minuet...... 2643. Slumber Song

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I am Principal of the Music Department in a large a am Frincipal of the Music Department in a large school, where I have taught eight years, having in my department over forty pupils. I have read your ETUDE a long time. It has become an indispensable treasure. Mrs. Sallie Sloan Cobb.

I have been a subscriber to THE ETUDE for uine years, and I now could not do without it. I have taken many other masical journals, but THE ETUDE argasses them all, both in literature and the excellently edited music, the latter making THE ETUDE of more than ordinary value. I am a graduate of the Boston Conservatory of Music, and in Boston and vicinity have a large class of pupils, among whom I never lose an opportunity to advertise this valuable paper.

MISS MINNIE L. OWENS.

Allow me to express my pleasure in reading THE ETUDE. The supplements I have received I hung above my piano, Ruhinstein being an incentive to my son's practicing. MRS. MYRON A. MAHAN.

I can not begin to tell you how highly I prize The ETUDE. I could not do without it. The duet feature of last year was fine. Mrs. H. F. Mohrman. "In Praise of Music," by W. F. Gates, I find to be

replete with the most helpful, suggestive, and inspiring thoughts pertaining to music, from all classes of our thoughts pertaining to music, from all classes of our best minds, both ancient aud modern. Being arranged in short selections, oue for each day in the year, makes it convenient from which to choose quotations, and so delightful to pick up for a few moments' reading. ROBECTA KENT FIREVEL.

I received your new work, "In Praise of Misic," yesterday, and am very much pleased with it. The musical library would be incomplete without it. A. E. GRIMSHAW.

The daily readings of "Iu Praise of Music" are most helpful to the musiciau and the Christian.

WILLIAM REGINALD WALKER.

You are always so prompt to fill orders, that I prefer sending to you instead of going to local houses.

Mrs. F. B. Wilson.

I thank you very much for the attractive calendar t thank you very much for the attractive calendar sent in December. It haugs in my studio just below a picture of Liezt, supplement of The ETUDE. These supplements I have had nicely framed. They are a supplements I have had nicely framed. They are a great help to me in my work, making my pupils familiar with the faces of the great composers and pianists, and surrounding them with a musical atmosphere.

MRS. T. L. JOHNSTON.

I have been using Mason's "Touch and Technic" for some time with excellent results.

Mrs. Carrie E. J. Keaton.

I have used Mason's system of "Touch and Technic" I have used Mason's system or "Touca and Lecunic" for some time, and can not praise it too much, on account of the artistic results which attend its use. It is the surest road to intelligent playing, and without intelligence in playing there can be no music.

PAUL MCFEREIN.

I am highly pleased with all your special offers, but Riemaun's "Dictionary of Music" stands as a counselor in my library. WARREN J. AYER. in my lihrary. Mauy thanks for the precious "Encyclopædia," by

Many thacks for the precious "Encyclopedia," Riemann. It is certainly very fine and far surpasses my expectatious. Just such a hook of reference is needed for the teachers and students of the day.

SISTER M. ELPHAGE.

After several days' examination of Dr. Riemann's "Encyclopedic Dictionary" and use of the work, it seems to me to he all that could be desired, either hy teacher or student, in a work of its scope. Not the least feature seems its concise but full hiographical features. HEBRON GLEASON.

"Riemann's Dictionary" is what you advertised it to be, I am delighted with it. MISS MONA DUNCAN.

The "Dictionary of Music," by Riemann, received. To say that I was delighted does not half express it. No musical library is complete without it. BLANCHE MASON.

THE ETUDE grows hetter every number. FRANCES H. FLINN.

Dr. Riemauu's "Dictionary of Music" is really a Dr. stemaun's "Dictionary of Music" is really a most admirable work. It is very ably written and the facts are clearly stated. The binding, paper, and printing are excellent. No music student should be without this "Encyclopedia." M. A. GOODNOUGH.

### THE ETUDE

I have been taking THE ETUDE for eight years, and I have been taking THE ETUDE for eight years, and could not get along without it. Jong may it live and continue in its root make. It is the best music paper published. Its percursary the letter teachers, cultivates the taste in pure music, and gives one something to look forward to each mouth with the keenest pleasure.

MRS. L. C. TUCKER.

I wish to speak a good word for THE ETUDE. I do I wish to speak a good word for THE ETUDE. I do not know how I have gotten along without it, I find it such a help. I have tried a number of journals, hat none seemed to come up to myideal. THE ETUDE seems to be what I have been looking for for a number of years.

ADDIE HOPKINS.

I am much delighted with THE ETUDE, and consider it the best musical journal published.

The supplement I ordered with the last ETUDE is fine.

THE ETUDE I like more and more. My pupils enjoyso much the duets.

MRS. M. M. GELZEE.

Allow me to congratulate you upon the great improvement, hoth literary and musical, of THE ETUDE in the past five years. It is far superior to any American publication of its kind.

MRS. L. H. PATCHELL.

I think Mathews' "Standard Graded Course" one of the most thorough courses I have ever examined.

MRS. BESSIE H. TING.

Many thanks for the copy of "Masters and Their Music," which I consider an excellent work.

MIGNONETTE DOBYNS.

We have received "Ear Trailing," by A. E. Heaox; "The Pronouncing Dictionary of Musical Terms," by H. A. Clarke, and also "Harmony," by the same author. They are all the most useful publications for teachers ever offered. We could not get along without them, now having used them. W. H. RICHMOND. now having used them.

I am very much pleased with "Laudon's Organ Method," also with "School of Four-hand Playing." MAUDE BEAMAN.

We wish to testify our appreciation of Sefton's "How to Teach: How to Study," Mathews" "Masters and Their Music," and the games "Elementaire" and "The Great Composers." SISTERS OF MERCY. Great Composers."

I have derived the greatest eujoyment from reading "Music: Its Ideals and Methods," "The Masters and Their Music," and that exquisite little volume, "Music Talks with Children," by Tapper.

JENN J. BAILEY.

I have received the "Choral Class Book," and find it unusually good. The manuer in which it is arranged can not fail to be very helpful to the teacher and interesting and instructive to the pupil.

MES. DELLA C. PETEEMAN.

I think the Landou" Writing-Book for Music Pupils" I think the Landou writing 1900s to a state 1 upon of the fills a long-felt want for the progressive, thorough teacher. I also am much pleased with the "Harmony Simplified," and the Landon "Organ Book" "sixthe hest I have ever seen. I fluid everything that I order from your house just as represented, and am pleased with all.

I am so pleased with Landon's "Foundation Matorials " for beginners.

The Laudon's "Foundation Materials" received, and is in use hy my nine-year-old son. It is certainly the most delightful hook I have ever seen for beginners. A musical kindergarten, I should call it, combining the work and pleasure; the desired development easily fol-MRS, FRED. W. MOULTEN.

Sefton's "How to Teach : How to Study " is a hook of rare value to all teachers as well as pupils, and is deserving of many readers.

Lynn B. Dana. I can not recommend the "Standard Grades" and the

"Technic" too highly. I am prepared to teach Masou's
"Touch and Technic." MES. G. W. CROZIER.

I have carefully studied your manual "How to Teach: How to Study." I find it interesting, and it is written in excellent language. This hooklet is indispensable to young musicians. It

aids the scholar who strives onward.

It teaches teachers how to win the scholars and draw them into the higher regious of the noble art—music.

To old-experienced teachers who have, through years of teaching, acquired a certain course, it gives fresh ideas and again awakens the faculties that long have heeu sleeping to new life, R. E. GUTTEEMAN.

I desire to thank you for your promptness in sending me the copy of Landon's "Sight Reading Album" so soon after publication. The "Album" is indeed filling a long-felt want, as nothing of the kind was ever a long-felt want, as nothing of the kind was ever brought before the public, to my knowledge. The sug-gestions made by the author in regard to each piece cou-tained in the "Allum" are a school in themselves, and the pieces can not fail to promote not only the pupil's reading shility, but also interpretation. The "Alhum" can not be too highly recommended.

J. SATIERMANN.

The logical sequence and synthetic plan of Schurig's "New Exercises in the Construction of Melodies" are admirable. The student who follows the directions given in the work—which assume a form the synthetic state of the synthetic synthetic state in team, "I will be amply repaid for his labor. Setting out with the invention of the melodic germ, combining one with another, successively causing to grow out of these higher and higher forms; they are given by the supply repaid for his labor. Setting out with the invention of the melodic germ, combining one with another, successively causing to grow out of these higher and higher forms; they are paying attention to higher forms and the supple of the successively caused the supple of the sup The logical sequence and synthetic plan of Schurig's

I am a late subscriber to your magazine, THE ETUDE, but you may count me a life subscriber, as I have never seen anything in the line of a musical Journal to com-pare with it. It is kelug sent to me as a hirthday present, pare with it. It is being sent to me as a hirthday present, and I am assured \$1.50 could not have been invested in anything that could give me half the pleasure, to say nothing of the profit, it will be. I have been in the music school all winter, and will teach this spring. If music school all winter, and will teach this spring. If successful in making up a class, hope to be able to get you some subscribers during the time, as I am conscientious in saying THE ETUDE is worth twice the price that the saying THE ETUDE is worth twice the price. BLANCHE D. CORBIN. asked for it.

"In Praise of Music" is a masterly effort, and reflects "In Praise of Music" is a mastery entry and reaches much credit upout he compiler. The many beautiful quotations will certainly do much toward impressing the true worth of music upon the average careless musician. I wish this valuable work might fall into the hands of every lover of music,

I have received Dr. Riemaun's "Dictiouary of Music," and find it a very valuable book for ready reference. I am very well pleased with it.

Received Clarke's "Harmony," and am very much pleased with it. It is just what is wanted. Mrs. Grace Hebb.

I am very much pleased with Dr. Clarke's "Harmony," and have found it of great assistance in teaching.

MRS. KATE J. ROBERTS. I hope Mr. Mathews is preparing a V and VI grade book of pieces. The others are so successful.

MRS. J. P. ANNEN.

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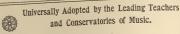
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